PREPARING FOR V-DAY

See page 3.

ou think
ike us
ng together in
SIC FOR MILLIONS,
. Durante?"

"Maggie, with your talent
and my looks, how could we miss?
When it comes to cheering,
everybody wants to get into
the act!"

BOX-OFFICE MUSIC!

"MUSIC FOR MILLIONS is excellent entertainment. Margaret O'Brien is as bewitching as ever, and there are some vintage Durante episodes."

—EVENING NEWS

"The artistry of Mr. Durante and the artlessness of Miss O'Brien are so perfectly matched, one cannot say which is the more touching."

—DAILY SKETCH

"Margaret is the most talented and the most enchanting little creature that ever stepped before a camera. In MUSIC FOR MILLIONS her performance is still more remarkable than in MEET ME IN ST. LOUIS."

—DAILY TELEGRA

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 5 AND WED., APRIL 11

Thursday

Conflict
(Warners)

Studio One. **10.30 a.m.**

Cast: Humphrey Bogart, Sydney Greenstreet, Alexis Smith, Rose Hobart, Charles Drake, Grant Mitchell, Ann Shoemaker, Frank Wilcox. **Director**: Curtis Bernhardt.

Bogart returns to the rôle of killer in this picture, but with a difference. No gunplay is seen, but rather the action takes place in a murderer's mind, aided by some breath-taking illusions.

Bogart, a subtle wife-murderer, has carried out the perfect crime. He is in love with the younger sister of his wife, and to get her he disposes of his wife on their fifth wedding anniversary, when everything points to the fact that they are the ideally married couple. No one can suspect him.

But then the most peculiar things begin to happen. Suspecting his own sanity, Bogart goes back to the scene of his crime to make sure that his wife is really dead. Here the police await him in a tense climax to an enthralling psychological murder mystery.

To-night and Every Night
(Columbia)

New Gallery. **10.45 a.m.**

Cast: Rita Hayworth, Lee Bowman, Janet Blair, Marc Platt, Leslie Brooks, Professor Lamberti, Dusty Anderson, Stephen Crane, Jim Bannon, Florence Bates, Ernest Cossart, Philip Merivale, Patric O'Moore, Gavin Muir. **Director**: Victor Saville.

This musical drama in Technicolor presents the story of British showfolk who carried on despite the blitz. It is centred on The Music Box, a fictitious theatre in the heart of London's West End.

Rita Hayworth is the star of The Music Box revue, and Marc Platt is the dancing discovery who woos her but fails to win her, her heart having been given to R.A.F. officer Lee Bowman.

On this foundation of drama and romance is built an eye-appealing spectacle in which dances, ensembles, songs and novelty production numbers play an outstanding part. Tuneful song hits, gorgeous gowns and an all-pervading sense of artistry in the staging are notable attributes of a picture which more than measures up to the description "big."

Friday

Souls at Sea
(Paramount)

Own Private Theatre. **10.30 a.m.**

Cast: Gary Cooper, George Kaft, Frances Dee, Henry Wilcoxon, Harry Carey, Olympe Bradna, Robert Cummings, Porter Hall, Virginia Weidler, Joseph Schildkraut. **Director**: Henry Hathaway.

Many of the screen's biggest pictures have been stories of the sea, and one of the most successful of them all, it is claimed, is Paramount's "Souls at Sea," which is now being reissued.

The story is based on a famous trial in the last century, a trial which concerned the guilt of one "Nuggin" Taylor, a sea captain, who assumed command of the barque *William Brown* when the vessel took fire at sea. Owing to the paucity of lifeboats, Taylor held a trial while the ship was sinking to determine who was to be permitted to escape by the lifeboats and who was to remain and go to the bottom with the ill-fated vessel. Taylor included himself among those assigned to the lifeboats, not, he later pleaded to the court, because he wanted to save his own life, but because somebody had to go along to navigate the boats, and he was the only seaman in the lot.

Dick Powell as the "tough guy" detective in RKO-Radio's FAREWELL MY LOVELY, starring with Claire Trevor

Star Bright
(Paramount)

Own Private Theatre. **10.30 a.m.**

Cast: Roberta Jonay, Renny McEvoy, Mary Walker, Jack Norton, Russ Clark's Marionettes. **Director**: Hugh Bennett.

Another of Paramount's enormously popular "Musical Parade" featurettes, in Technicolor. The sparkling story concerns the backstage romance of Janet Cawley, played by Roberta Jonay, and Happy Day, portrayed by Renny McEvoy, with Mary Walker appearing as the singing star of the Broadway production in which Janet is a mere chorine. However, the singing star helps Happy to put over a great idea, and at the same time affords Janet a chance to become a star.

Farewell My Lovely
(RKO-Radio)

Studio One. **10.30 a.m.**

Cast: Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger, Mike Mazurki, Miles Mander, Douglas Watren, Don Douglas, Ralf Harolde and Esther Howard. **Director**: Edward Dmytryk.

Presenting Dick Powell in his first straight rôle as a tough, dynamic detective who becomes embroiled in an exciting murder mystery, this new film is claimed as one of the most thrilling on the current RKO-Radio programme.

In the film, Powell is approached by a giant half-crazy ex-convict, Mike Mazurki, to endeavour to discover his ex-girl friend, known as Velma. He accepts the assignment and becomes instantly involved with a sauve psychiatrist and a fashionable social family who themselves are trying to solve the mystery of a valuable necklace ostensibly stolen from one of the party.

The two plots are cleverly associated and soon Powell finds himself fighting against a powerful and mysterious gang who do everything in their power to dispose of him.

The treatment of this exciting premise does much to accelerate the action and makes "Farewell My Lovely" a box-office winner.

Monday

Hotel Berlin
(Warner)

Warner Theatre. **10.30 a.m.**

Cast: Helmut Dantine, Andrea King, Raymond Massey, Faye Emerson, Peter Lorre, Alan Hale, George Coulouris, Henry Daniell, Peter Whitney, Helen Thimig, Steven Geray, Kurt Kreuger. **Director**: Peter Godfrey.

Described as the most topical picture in the Industry's history and a great dramatic story, "Hotel Berlin" was flown to London to be screened while the capital of the Third Reich remains centred in the world's news spotlight. Every event since D-day which has pointed the dagger at the heart of Nazidom is reflected in this dramatic story of a group of people caught in the Grand Hotel of 1945 while the R.A.F. pound the German capital.

The story is by Vicki Baum, and the novel was the Book Society choice in Britain last summer. Warner has raised Helmut Dantine, Faye Emerson and Andrea King to leading rôles in the production, and around them and the locale of the hotel centres a gripping story of love, intrigue, espionage, underground activities and death for betrayal.

Over all, Peter Godfrey has managed to envelope an electric atmosphere of the impending doom of the Nazi capital that was to last a thousand years.

Tuesday

Blithe Spirit
(G.F.D.)

Leicester Sq. Theatre. **10.30 a.m.**

Cast: Rex Harrison, Constance Cummings, Kay Hammond, Margaret Rutherford, Hugh Wakefield, Joyce Carey, Jacqueline Clarke. **Director**: David Lean.

This brilliant comedy in Technicolor was produced for Two Cities Films by the famous Cineguild team, comprising Anthony Havelock-Allan, David Lean and Ronald Neame. It is the third picture which the team has made in association with Noel Coward.

Rex Harrison, as Charles Condomine, has a thorny problem in coping with his first and second wives, Elvira and Ruth, played by Kay Hammond and Constance Cummings respectively. Elvira, who is a visitant from the vast canopy of Time, dances through the dialogue like a puckish fairy, teasing Charles with her love, and distracting Ruth, who is at first unaware of her existence, Charles being the only one able to see the spirit. Eventually all is resolved, but only in such a way as to give the greatest scope to Coward's wit, and opportunity for Kay Hammond to repeat upon the screen her stage success.

Wednesday

My Reputation
(Warners)

Studio One. **10.30 a.m.**

Cast: Barbara Stanwyck, George Brent, Warner Anderson, Lucile Watson, John Ridgely, Eve Arden, Robert Shayne, Esther Dale, Jerome Cowan, Scotty Beckett, Bobby Cooper, Nancy Evans, Ann Todd. **Director**: Curtis Bernhardt.

Barbara Stanwyck has a large-scale human drama in "My Reputation," the ever-present problem of whether a loving wife can forget her late husband and marry again.

Miss Stanwyck has one of her greatest

Continued at foot of next column

"HOTEL BERLIN" RUN STARTS APRIL 9

Warner Presentation

FLOWN from New York, where it is breaking records on Broadway, the new Warner production "Hotel Berlin," will be screened in London while the capital of the German Reich remains the centre of the world's news in the next few weeks.

More topical even than "Casablanca," the Vicki Baum story which Jack L. Warner has brought to the screen is as exciting and dramatic as its famous predecessor. Max Milder had already cleared the decks in London and all was set for the immediate screening on the picture's arrival. It will open at the Warner Theatre next Friday, April 6, in place of "The Conspirators," which the Warner executive has postponed. It will be Trade Shown at the Warner Theatre 10.30 a.m. on Monday, April 9.

"Hotel Berlin" was bought last summer from Vicki Baum, when the R.A.F. was pounding Berlin with block-busters, the subject of which the story is about. Playing his hunch, which proved timely with "Casablanca" and "Passage to Marseille," Jack Warner went ahead with casting and production plans.

Instructions were given to director Peter Godfrey to have it finished by January 3. Godfrey finished two days ahead of schedule, by which time the Warner news sense had been fully justified and Berlin was front-page news.

The cast of "Hotel Berlin" is headed by Helmut Dantine, Faye Emerson, Raymond Massey, Andrea King and Peter Lorre, and other players include Alan Hale and George Coulouris.

The action takes place in one day, ending with the destruction of the hotel by the R.A.F. Dantine plays a Luftwaffe "ace" on leave and out for a good time at the hotel, and Faye Emerson is actress. Massey is a fugitive from the Gestapo.

Smallest Kinema Raised the Biggest Amount

The smallest kinema in Margate, the Plaza, contributed over half the town's kinema collections to the Red Cross. It seats 400 people but Manager John Quelch passed his target of £75 and collected £12[illegible]. Margate kinemas collected £204 for the Prisoner of War Fund.

Weston-super-Mare's three kinemas, the Odeon, Regent and Central—collected about £600 for the Red Cross.

Continued from previous column

parts, which is probably the beginning of a new series of dramatic films. As the new widow. At first she pines away, then suddenly an old friend, already married, makes a pass at her. The nervous wreck that was once a lovely wife and mother is rescued by devoted friends and taken away for a holiday.

Here she meets the new love and everything changes. She becomes the merry widow, throwing off the dominion of her mother who has been widowed herself for 20 years and has enjoyed wearing black the whole time. "My Reputation" comes to a poignant climax, involving the children and providing the answer to a problem which has more than a passing interest

NEW B. OF T. FILM ORDER

A BOARD of Trade Order which comes into force on Monday next April 9, covers two important points: (1) the sending of particulars of registration of a film by renters to exhibitors, and (2) the computation of labour costs on a film.

The Order amends Regulation 13 of the Cinematograph Films Registration Regulation, 1938. The amended regulation provides that the prescribed registration particulars which the renter is required to send to the exhibitor to whom he delivers a registered film must be sent on an invoice or other document not later than the date on which the film is delivered.

The Order also prescribes a revised provision of Registration Form C ("Evidence of British nature of film"). The new form makes it clear that no item of labour costs may be returned as payable under Paragraph 8 of the form unless the payment is definite and falls due on a definite date; so that payments contingent on the earnings of profits, for instance, may not be included.

Rawstock: More Restrictions

BRITISH film and newsreel prints cannot be exported in future, except under licence from the Board of Trade. This restriction is designed to save raw stock.

The Board of Trade reminds the Industry that under the provisions of Article 4 of the Cinematograph Film (Control) Order, 1943—the Order restricting use of film stock—newsreel prints and prints of British films made solely for reproduction or exhibition elsewhere than in the British Isles are exempted from the licensing requirements of the Order.

The serious shortage of film stock, however, has made it necessary to cancel this exemption.

A new Order (S.R. & O., 1945, No. 337) carries this change into effect and comes into force on April 11, 1945.

Applications for such licences should be addressed to the Assistant Secretary, Board of Trade, I. and M. Dept. (Division 1), I.C. House, Millbank, S.W.1.

MOTHERWELL YOUTH EXPERIMENT

A complaint was made at a meeting of Lanarkshire Education Committee in Glasgow that the experimental Sunday kinema shows for young people in Motherwell afforded neither spiritual nor cultural benefit to the audience. Robert Fleming said that the young people were "packed into the hall like herrings in a barrel."

Another member of the committee said that he had visited the hall on a Sunday evening, and he considered the experiment was of great educational value.

It was agreed to allow the experiment to continue for a further period of six months.

"CIRCUITS SHOULD NOT ISSUE VOTE ORDERS"

General Secretary's Activities on Managers' Section Criticised

CRITICISMS of the methods of the big circuits who "drilled" managers in the way they were to exercise their C.E.A. votes were made by C. P. Metcalfe at the Leeds branch meeting last week.

He also criticised the activities of General Secretary W. R. Fuller over the way he handled the proposal to form a managers' section of the C.E.A. He doubted whether these moves would be of ultimate benefit to managers. C. H. Whincup presided.

HARRY HOPKINS commented that the voting did not convey the general views on the scheme, but it seemed to him that the proposal was designed by some source to prevent possible inquiry by a Government department.

C. P. METCALFE said that in the light of what had happened at the annual meeting he felt that any alteration of rule like this should be done by postal ballot, so that every member should have a say in the matter. There was something wrong when men for whom they had the greatest respect, should be lined up outside a room—as he was informed actually happened—and be told how they had to vote.

There was no excuse for this kind of thing being done so blatently, as it was degrading to all concerned. If certain sources wanted to do that kind of thing, well, they could do it in a different and more tactful way.

Not a Good Thing

Mr. METCALFE added that he was more convinced than ever that the proposed association of managers within the C.E.A. was not a good thing. **He could not understand why certain people had suddenly become so interested in the managers, or why the General Secretary had gone out of his way to support this through the Press. The General Secretary had not acted in this way in connection with many matters which appeared more vital and important.** Then, the circuits had shepherded their people as indicated.

What was it all about? He doubted whether it could be for the benefit of the managers. Maybe there was some idea of discounting trade boards which were coming along. He could not believe it was being done out of great consideration of the managers.

DENNIS WALLS thought that Mr. Metcalfe had "hit the nail on the head," but he was not in favour of wage councils—anything but. At the moment he felt they should not pre-judge anything until they knew what was being offered. If any scheme was autonomous the managers had nothing to lose, and it was up to all of them to see that the managers had a fair deal.

Advantage of Trade Boards

Mr. METCALFE said he regarded Trade Boards as a forward movement, very similar to the arrangement they had now. An independent arbitrator they might get themselves would not necessarily be as sound as a man appointed by the Board of Trade. **He thought the C.E.A. was proposing a reactionary step which was opposed to the interest of employees;** the Industry should not put itself in the position of getting adverse comment. He was opposed to any affiliation of managers to the T.U.C., as such connections might lead to trouble.

Mr. GREENWOOD regretted that any resolution should be carried by a host of "stooges." He recalled Mr. Prendergast saying some time ago that there might one day be an association for independents and another for circuits. That occurred to him as he read about the General Council meeting, and the queues of stooges.

He supported Mr. Metcalfe's view that a matter of this kind should be put to vote of members throughout the country, though maybe the stooges would have to sign papers just as if they were present at meetings.

Mr. WALLS: All we have done is to give power for a scheme for managers to be formulated. We have not authorised any scheme and can accept or reject any proposal, as we desire.

A Nasty Taste

Mr. HOPKINS said the procedure disgusted many people. He had not seen anything like it before, and it left a nasty taste. The biggest defender of the managers was an employer, Harry Mears, and if there had been an unbiassed vote he was sure Mr. Mears' speech would have carried the day.

He added that as the alteration of rules was done it was not in accordance with the rules of the Association

Managers' Authority

H. MASTERMAN: Before the meeting started managers were asked to hand in their authority. I think that most of the managers had no authority. I produced mine in writing.

C. P. METCALFE said that he understood that two of the circuits had informed the General Secretary that any managers attending had the authority to speak and vote.

The CHAIRMAN (Mr. Whincup) read the rule which indicated that managers must have written authority to vote and speak on matters concerning themselves. He invited Mr. Masterman to challenge the proceedings at the General Council meeting.

Mr. MASTERMAN said he thought it would be sufficient for him to raise it at the branch meeting.

Lesson in Unity

Mr. FREEDMAN thought there was no point in carrying it further, but it did indicate the power of the circuits, and the failure of independents if they could not keep together.

Mr. METCALFE pointed out that the circuits obviously had the advantage when decisions were taken in London as they could so easily pack a meeting. It might not be important in this instance, but obviously the provincial people would always be at a disadvantage.

The CHAIRMAN mentioned that while advocating a postal vote, as was done with the election of vice-president, Mr. Metcalfe was actually putting forward that the election of president and vice-president be a matter for the General Council.

Circuit Power

Mr. METCALFE said that was so because members at large knew little of the people from other branches who were proposed, whereas those attending the London meetings did know them, but it was still a fact that the circuits were able to make their choice and tell their people to vote accordingly.

Mr. HOPKINS mentioned in this connection that out of 4,000 members no more than 1,700 voted in this matter.

Coun. GUMMERSALL said that he did not vote on a matter of principle as the ballot, as at present held, was not a secret ballot.

Film Famine: U.S.

"Kine" Cable from "Motion Picture Daily," New York

THE U.S. GOVERNMENT is considering lifting civilian rawstock control and placing the allocation in the hands of film manufacturers, thus aiding a free flow of stock after first meeting the requirements of military and foreign economic administration.

UNIVERSAL'S Al Daff is off to London on April 4 for meeting with G.F.D.

THE GOVERNMENT requests distributors to refuse to serve any theatre violating the midnight curfew.

UNIVERSAL'S Cheever Cowdin reports a thirteen week profit of $1,200,000.

TECHNICOLOR'S year's profits are $860,000.

REVOLT AGAINST C.W.F.

S. and E. Lancs Statement

Members of the South and East Lancashire branch have received the following communication from secretary Charles Littler:—

"An agreement has been concluded fixing general conditions and wages between the C.E.A. and N.A.T.K.E. without the opportunity of previous adequate discussion by the branches. While the South and East Lancs and Manchester and Salford branches were prepared to accept in principle the body of the agreement, both branches strongly objected to the wages part being finally decided other than by the branches in their own areas.

"The agreement and its implications were again discussed by your Executive Committee on Friday last, when it was resolved that a letter be sent to all members of the branch, advisng those who operate cafes not to accept the agreement, but to deal with catering wages in conjunction with all other cafés in your own town; further, that a copy of this circular letter be sent to head office in London."

Reissues Should be Labelled

The desirability of reissues being duly labelled as such was expressed at the Leeds Meeting of the C.E.A.

A resolution was passed on the proposition of Messrs. Hylton and Rhodes that this matter should be brought to the attention of the local joint C.E.A.-K.R.S. Committee.

Mr. FREEDMAN mentioned also that the film hire of reissues was approaching the level of new pictures.

MANCHESTER OBJECTS TO CATERING AGREEMENT

Branch Resents Instruction to Sign on Dotted Line

HEAD OFFICE procedure in regard to the catering wages agreement came in for vigorous criticism at the committee meeting of the Manchester and Salford branch. It was decided to send a circular to members reminding them that they may either accept the agreement or fall back on the conditions, etc., set forth by the Catering Wages Board when these were announced. T. S. Dawson presided at the meeting.

It was reported that the South and East Lancashire branch had circularised members advising those who operated cafes not to accept the catering wages agreement but to deal with catering wages in conjunction with all other cafes in their own towns.

A. SNAPE: If we do that it is all we can hope for. We don't wish to be in the position of having to pay more than other local cafes.

The Chairman (T. S. Dawson) said there was a general feeling that the agreement had been rushed through and complications might arise from certain clauses, such as the one dealing with cleaners, who might find it to be more profitable to be a cleaner in a cafe than in a kinema. Then there was a provision for two weeks' sick pay, which put cafe cleaners in a more advantageous position than kinema employees. Generally, cafe staffs were put in an extremely favourable position. He had formed the impression the subject had been handled in a "fairly light-hearted fashion," as if it were unimportant.

No Taking it Lying Down

Commenting on H. NEWBOULD's suggestion that the branch should send out a circular similar to that of the S.E. Lancs branch, Mr. SNAPE said there was no point in doing this when the recipients might not be interested in cafés, except to indicate that the Committee was alert and was not taking things "lying down" and signing on the dotted line when told to do so by London.

Circuits Have Major Interest

An explanation was given of the attitude of the circuits. "Are the circuit representatives quite satisfied?" asked W. MILLER.

The SECRETARY: Apparently they are.

It was asserted that the branches should have the right to decide what wages should be paid by their members. Why was this not so in this case?

The Major Interest

The SECRETARY: The answer was blandly given to us that the circuits have a major interest, and hence it was not considered this was a matter to be decided by the branches.

"Suppose some of our members decide to operate under the Catering Wages Board, would that be considered disloyal to the C.E.A. should anything arise from it? Would H.O. be indifferent to it?"

The CHAIRMAN: I do not think it would embarrass anybody. If you feel the branches should have local autonomy on wages matters, do as S. and E. Lancs branch has done and say so.

R. Fox said it ought to have been apparent to General Council that this was an agreement which might have a boomerang effect.

It was finally agreed that the Secretary should send out a circular informing members that they could either accept the agreement or fall back on the wages and conditions of the Catering Wages Board when they were announced.

Sunday Overtime Fractions

Concerning the agreement between the branch and the N.A.T.K.E., providing for the adoption of the terms of the Stoke-on-Trent agreement for Sunday work, the SECRETARY said the union had suddenly decided that instead of the Stoke terms, they wanted overtime to be calculated at one forty-eighth of the weekly wage rate, instead of one fifty-second.

As the result of conversations by the delegates with circuit representatives in London, he was given to understand that Mr. O'Brien had agreed to withdraw the request. Mr. Robinson wrote to that effect to the local secretary of the N.A.T.K.E., whose reply was that this information had not been communicated to him by Mr. O'Brien.

As this point might be more trouble than it was worth, the local N.A.T.K.E. officer suggested it should be referred to the Conciliation Board.

The CHAIRMAN said the view of the circuits was that the Stoke agreement overrode the old branch agreement. It was agreed that the basic hours were 48, but the view was held that overtime should be based on the permissible hours when these were 52 or 54.

Copies of the correspondence are to be sent to the circuit representatives. The subject will be put on the agenda for the next meeting.

Conscience and Cash

One committee man said that one of his staff had a conscientious objection to working on Sundays until he read in the Press that there was double pay for Sunday work. He had now waived his objection and asked to be allowed to work.

Legal Service

Brief discussion ensued on a proposal that the Manchester Branch, in association with other Lancashire branches, should have its own solicitor.

It was decided to contact and consult delegates of the branches mentioned at the next G.C. meeting and to report the result at the next branch meeting.

From the C.T.B.F. was received a letter dealing with Kinema Day efforts. A list was enclosed of theatres which had not associated themselves with this annual appeal.

Objection was raised to the list being read to the meeting as it was considered entirely a matter for the discretion of proprietors whether they participated or not. Letter to be filed.

Salford Assessments

The SECRETARY (T. E. Robinson) mentioned it had been brought to his notice that the Salford City Council contemplated a further increase in the assessments of kinemas in that area.

W. MILLER: It is only three years since they increased rates.

Authority was given to the secretary to call a meeting of Salford exhibitors.

Quarterly Meeting

It was decided to hold the quarterly general meeting on Friday, April 20.

Film Stock Shortage

"If there is such an acute shortage of film stock, why are so many theatres continuing to give double-feature shows?" asked R. Fox.

The SECRETARY said no one would cavil at city theatres, with their enhanced prices of admission, giving longer programmes, but a difficulty arose when the programme was rebooked to a circuit house in the suburbs against the oppostition theatres giving two-hour shows.

W. A. HOCKMAN: Conditions vary throughout the territories. In London the circuits and the independents run double-feature programmes as a natural and normal thing.

Members agreed there was a tremendous amount of waste on credit titles and on advertising films and that there was abundant scope for economy.

Bars

Several letters dealing with barring matters were left in abeyance for one month.

KEEP YOUR POWDER DRY. M-G-M's current offering, now at the Empire, London

UNIONS AND STOKE AGREEMENT

TOTAL BAN ON BELFAST SUNDAY OPENING MOVE

Refusal to Permit Catholic Charity Performances

SECTARIANISM has entered into the Sunday opening battle in Befast, and the Police Committee, by nine votes to three, has turned down applications by two Roman Catholic halls to run shows for charities and religious objects on Sundays.

One of the halls in the city centre, St. Mary's, has been running these shows for at least 60 years, while the other, at Ardoyne, has been holding entertainments in aid of parochial funds.

The future of Sunday opening in Belfast will be interesting. Had these halls been situated in an urban or rural area they would have had the right of appeal to the Recorder's or County Courts against the decision, but as Belfast is a county borough and has passed a by-law vesting in the Police Committee full licensing power, there is no likelihood of the right of appeal being conceded.

In support of the application for the licences, the Catholic Community sent a deputation of 150 people representing over 20 parochial organisations. The Sabbatarians sent a deputation of over 150 representing some 26 Protestant organisations.

MANAGER ON CHARGE OF THEFT

Robert Millen (31), a kinema manager, of Kirton Park Terrace, North Shields, was remanded on bail until April 4 at the Tynemouth Court on Tuesday, March 27, on a charge of stealing £15 and savings stamps and cash, total value £215.

It was stated the money had been stolen from accused's mother-in-law's home and £160 was still missing.

Cardiff C.T.B.F. Contributions

The Cardiff and District C.T.B.F. has forwarded a cheque for £837 4s. 2d. to head office, the proceeds of the year's activities by the Committee. The sum does not include several 25 per cent. shows or "penny a week" collections. Individual items include:

Trade show collections, £357 17s. 2d.; profit from Cinema Dance, £327 8s. 3d.; and renters' staff collections, £76 14s. 9d.

The Regent, Shirley, Southampton, has been acquired by Alderman George W. Wright, proprietor of the Regal Theatre, and the Picture House, Westleigh. Built in 1933, the Regent was formerly owned jointly by H. Clement and A. C. Palmer. It seats 1,305 people.

Bristol exhibitors have welcomed the return of **W. Prodger**, who for some years managed the Triangle Picture House, and who has returned to the West Country as A.B.C. supervisor for the territory. Mr. Prodgers left the city ten years ago to take over the management of the Forum (A.B.C.), Southampton. He was promoted to supervisor for the southern counties, being succeeded in the management of the Forum by another Bristol manager, **W. Scott-Buccleuch**, of the Empire.

Achtung!

Sie werden

Hotel Berlin

sehr bald von innen sehen! Dies war vorher nicht möglich!

Wie zeitgemäss sind doch

Gebr. Warner!

Trade Show: Warner Theatre, Monday, April 9, at 10.30 a.m.

JACK L. WARNER,
Executive Producer.

Official Translation:
ATTENTION! YOU ARE VERY SOON TO SEE THE INSIDE OF THE HOTEL BERLIN! THIS HAS NOT BEEN POSSIBLE BEFORE! ACH! THOSE TIMELY WARNER BROS.!

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entertainment the si

OBJECTIVE,

Starring ERROL FL

TRADE SHOW : STUDIO ONE
Thursday, April 12, at 10.30 a.m.

of the Ten
1945 with
nd be proud
that creates

Warners'
BURMA!

starring
ERROL FLYNN

WILLIAM PRINCE
New exciting star, thrilling you as he did in 'Destination Tokyo'!

JAMES BROWN
Wonderful in 'Air Force'—but wait'll you see him in this one!

DICK ERDMAN
The lovable kid from 'Janie'—just as lovable as a paratrooper!

GEORGE TOBIAS
Remember him in 'Passage to Marseille'? He's better here!

HENRY HULL
Superb! The greatest role of one of the great actors of our day!

WARNER ANDERSON
Another gripping performance to match his role in 'Destination Tokyo'!

Screen Play by Ranald MacDougall and Lester Cole. From an original story by Alvah Bessie. Music by Franz Waxman

Produced by JERRY WALD. Directed by RAOUL WALSH
JACK L. WARNER, Executive Producer

WELCOME TO WARNERS

Cheers for **BARBARA STANWYC**
famous addition to Warner's
record star line-up!
"MY REPUTATION" makes greate
reputations than ever for her
and George Brent, with Warner
reputation for big shows
standing solidly behind it!

16-mm. LICENSING URGED BY NORTHERN C.E.A.

CO-OPS. CIRCUIT MENACE

ARISING from reports of delegates at the annual meeting in London, E. J. Hinge directed attention of members at the last meeting of the Northern branch to the threat of further competition onherent in the existence of masses of 16 mm. projector equipment and films, and the possibility that the Co-operative movement would invade the kinema exhibitors' field.

"We had an assurance that the C.W.S. was not contemplating the creation of a Co-op circuit," he said; "but that doesn't satisfy me that there is no danger. In my view, the danger is likely to come from the adventures of individual Co-op societies. The danger is not to the existing circuits. They have valuable production and American tie-ups; but a series of Co-op kinemas could do the individual exhibitor a great deal of harm.

Protection Wanted

"Quite a number of us can remember that some of the earliest film shows were in Co-op halls. They ended, I fancy, when it was discovered that the managers were cleverer than the Co-op. committees. But there is no reason to assume that the practice will not be resumed on a much more ambitious scale. Our line, I think, would be to appeal to producers and renters for protection. The issue would, of course, be complicated if the C.W.S. went in for production."

The existence and continued manufacture of 16-mm. equipment constitutes, possibly, a more imminent threat. It is evident that the Board of Education will not absorb all this stuff as at one time seemed possible. It could be serious if it got into the hands of clubs, pubs, and youth club movements who, unsuitably concerned with showing educational films, mixed entertainment."

He suggested that protection would, perhaps, best be obtained by a reference of the matter to the K.E.P. joint committee.

The CHAIRMAN (E. K. Eadie) said that the 16-mm. outfits were legion; but the C.E.A. should be strong enough to prevent entertainment subjects being forced to 16-mm. film.

Licence Suggested

T. MASSICKS was of opinion that the 16-mm. menace could best be met by a system of C.E.A. licences for films, the fundamental condition of which would be that the matter should not be adapted for showing on sub-standard equipment. Otherwise, he felt that entertainment films would be issued at nominal charges to clubs, etc., with sub-standard projectors, provided that they screened the owners' advertisement films.

W. CARR, too, agreed that the 16-mm. menace was potentially serious. Some of the biggest electrical concerns had made no secret of their intention to manufacture 16-mm. sound-picture equipment. There was, he added, reason

Continued at foot of next column

Ann Miller and William Wright in EVE KNEW HER APPLES (Columbia)

CO-OP. COMPETITION ALARMS BRISTOL MEMBERS

Serious Position Anticipated

EXPANSION of Co-operative Society activities into the kinema world was regarded with uneasiness by Bristol C.E.A. members' meeting on Wednesday of last week.

Reporting upon the Co-operative activities and the kinema Industry, arising from the last General Council meeting when a delegate stated that there was very little likelihood of the movement going out to acquire more kinemas, the chairman, COUN. F. G .W. CHAMBERLAIN, said that seemed to refer to the Co-operative Wholesale Society, but did not apply to local societies. If a local society wanted to launch out in its own district by entering into the Trade it would be another matter.

Uneasiness

E. C. ROGERS, vice-chairman, said there was some uneasiness in the Birmingham area on this matter. If the co-operatives became interested in the kinema business they had the money, and

Continued from previous column

to fear that some of the producers were toying with the notion of creating special departments to make and handle 16-mm. entertainment films.

Safety Regulations

He was of opinion that, possibly, the best way to meet the problem was to press for the application to all 16-mm film shows of each and all of the onerous safety regulations imposed upon the commercial kinema.

F. W. MORRISON agreed. He regarded as improbable agreements either of producers or renters to ignore a big, new market, such as the 16-mm. film seemed to promise them. But if the commercial kinema's regulations were applied there were few clubs, pubs, or schoolrooms which would satisfy the exit requirements.

F. JORDAN, however, pointed out that much of the 16-mm. film was non-flam stuff and, therefore, would be outside several of the most onerous regulations.

No resolution was put to the meeting, the understanding being that the central committees had the matter closely in mind.

it might mean serious developments.

The Bars Hold-up

S. W. SAVERY, branch secretary presented the report of the branch bars committee, but having heard the delegate speak on the position of the national committee Coun. George Rees moved that the report of the local committee should be deferred until after the next meeting of the General Council had been held. This was seconded by A. B. Atkinson and carried.

MONTY'S THANKS

Odeon Fags for the Second Army

A. K. Meacher, manager of the Odeon, Islington, has received a letter from Field-Marshal Montgomery on receipt of a gift of 26,000 cigaretes collected from patrons for the men of the 2nd Army. Mr. Meacher had arranged for a large "post box" to stand in his foyer, with an appeal for cigarettes, and a large photograph of the Field-Marshal above it—this remained at the theatre for a week.

The text of the Field-Marshal's letter is as follows:—

"The magnificent gift of cigarettes sent to me for the soldiers under my command from the patrons of your theatre has arrived safely. I would be grateful if you would thank them all for me for their support, and tell them that I know their gift will be greatly appreciated."

Preston Churches Urge End of S.O.

A Free Church Council suggestion that kinemas should be closed on Sundays after the war will be considered at the next meeting of Preston Town Council.

The letter states that while present circumstances make it seem desirable kinemas be open on Sundays, the whole position should be reviewed at the close of the war,

Bristol Alarm at Rating Procedure

THE new assessment procedure adopted by many rating authorities came in for vigorous criticism at the last meeting of the Bristol C.E.A. and the opinion was expressed that exhibitors should display a united front to the current reassessment moves.

The SECRETARY said he had received a letter from a member in Gloucestershire stating that the County Valuer intended to reasses his kinema, and the increased assessment would be from three to four times the present amount.

E. C. ROGERS said he had been approached by another exhibitor in that county who was not a member of the branch, asking his advice. Mr. Rogers replied that he should join the C.E.A. and bring the matter before them.

It was stated that it was proposed to increase the assessments of kinemas in Glamorganshire, and one member present who has a house in that county said his assessment had been increased by 2½ per cent. over two years ago, and now it was proposed to increase it again by the same percentage. He thought if this was going to become general throughout the country it was time all exhibitors got together on the matter.

E. S. BRYDEN thought that there should be a national method of making assessments on kinemas; in some places it was based on the seating, and in others on the building.

There was some discussion on the question of the production of figures, and Mr. ATKINSON said if, as they all believed, business after the war was not going to be so good as it was at present, then they would want to have their assessments reduced, and how were they going to get that unless they produced figures?

The CHAIRMAN said that was right, but if the figures did not suit the rating officer he adopted an entirely different formula for assessments. If you gave figures he would not give a guarantee that he would work on those figures.

It was agreed to contact the members concerned and ask if they would like to have a special meeting arranged for Gloucestershire members only.

The Thin End

A communication was received from the Sandy Croft Social Club, Gloucestershire, asking for the branch's objections to the club running shows of non-flam silent films for members' children on Saturday afternoons.

Mr. ROGERS said the club was trying to get away with it with a view to developments in the post-war period, when they would apply for a licence for the hall.

Mr. ATKINSON said there would be no great objection if the building satisfied the local authorities.

The CHAIRMAN remarked that if anything happened at one of these shows it would come back on the Trade.

It was decided to inform the club that the approval of the local authorities must be obtained.

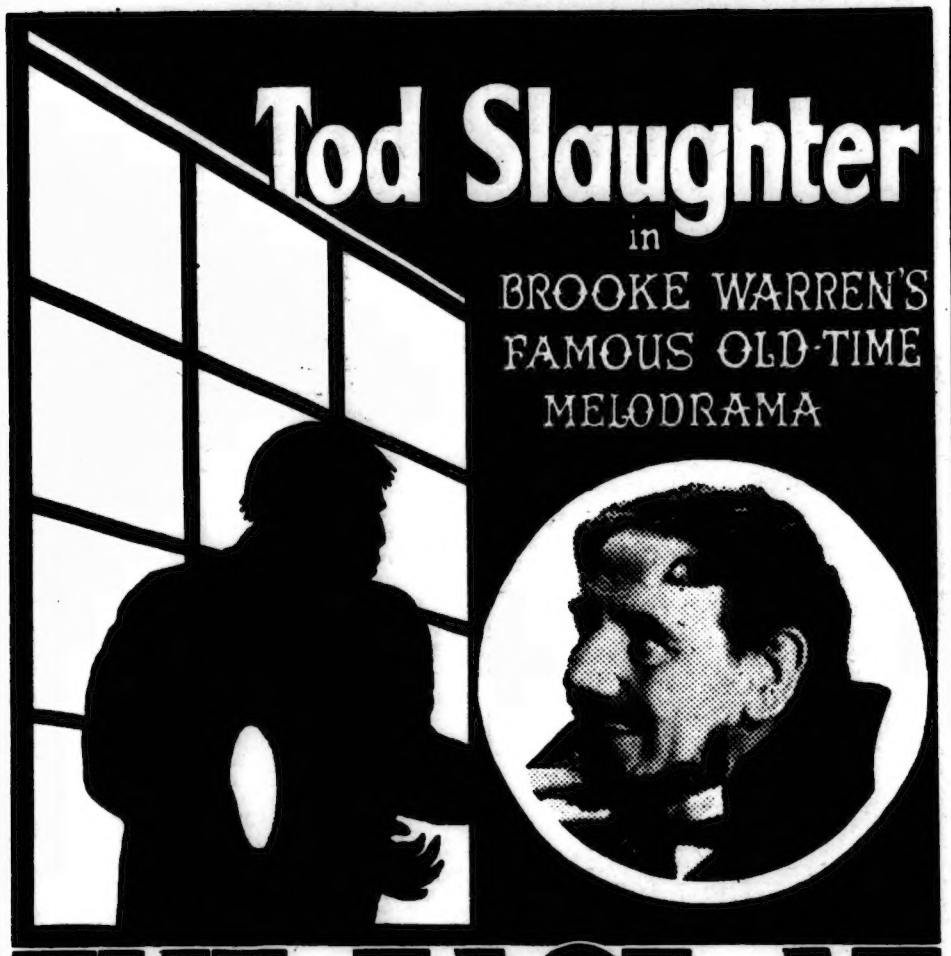
Not Approved

Two applications, one from the Stroud Unit of the Sea Cadet Corps, and the other from the National Fire Service Benevolent Fund, Bristol, for collections, were turned down.

Henry Gower was appointed representative on the branch committee of the C.T.B.F. in place of the late Jack Lyons.

A Worthy Successor to our other Tod Slaughter Winners

Maria Marten Sweeney Todd
Crimes of Stephen Hawke
Sexton Blake and Hooded Terror
It's Never Too Late To Mend
Ticket-of-Leave Man



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Too Many Kinema Lights in London

POLICE WARNING TO EXHIBITORS

A WARNING against the use of any external lighting of greater intensity than was permissible has been issued by the Executive Committee of the London and Home Counties Branch. Submission of applications in regard to bars was held up until the situation in respect of Joint Conciliation Committee had been settled.

Complaints of too bright external lighting of kinemas had been received from the Metropolitan Police, it was reported at last week's executive meeting of the London and Home Counties branch. A conference had since taken place between branch delegates and the police, and it had been decided to circularise the following letter to members :—

"The Commissioner of Metropolitan Police has drawn our attention to the fact that a number of kinemas in the London area (including the suburbs) have recently restored some external lighting, particularly at main entrances.

"Although this is usually in modified form as compared with peace-time lighting, what has been done goes beyond the relaxations allowed in the last few months, and no more external lighting may be used than is necessary (a) for dim illumination of steps which are likely to be dangerous to the public, (b) for dim illumination of the white directional arrows required by Licensing Authorities at exit passageways, and (c) for illuminating permitted signs."

The letter goes on to state that there has been no change regarding these particular items, but adds :

"The provision for the dim-out (or lighter screening) of internal lighting, not excluding translucent lighting of entrance doors, instead of a complete black-out, applies to kinemas as to all other premises, but all roof glazing is still required to be blacked out."

Southend and S.O. Tax

A meeting had been held with Southend exhibitors regarding the S.O. charity tax in the area. The Southend Borough Council, it was stated, had requested that copies of kinema accounts should be supplied for their examination.

The Council had been informed by letter that exhibitors had had a bad time and that they had considered asking for a remission of the contribution.

Bars Deferred

Requests were received from several exhibitors for the consideration of inequitable bars.

Although a number of similar complaints had been satisfactorily settled, it was pointed out that at present nothing could be done concerning bars until the whole position had been cleared by the General Council.

No Progress with E.T.

Branch delegates had been unable to present their report on the pressing problem of E.T. to the L. F. and P. committee, since that committee had not yet met.

Members felt, however, that the prob-

Continued at foot of next column

George Brent and Hedy Lamarr in EXPERIMENT PERILOUS forthcoming Warner offering

COMPLETE S.O. BAN ON CHILDREN REJECTED

At Birkenhead Watch Committee the town clerk stated that the council has disapproved a motion by Coun. Yates relating to children under the age of 14 years not being allowed to attend kinemas on Sundays unless accompanied by an adult.

It was explained that the committee considered the matter was covered by the undertaking on these lines as included in the existing kinema licences.

The committee has an undertaking from local exhibitors that children will not be admitted after 6.30 p.m. unless accompanied by an adult.

At the meeting of the Oldham (Lancs) Watch Committee, last week, the Chief Constable gave some interesting figures regarding money received for charities from Sunday kinema performances. Since January, 1942, charities have benefited by £4,000. The 5 per cent. paid to the C.T.B.F. amounted to £200, leaving £3,800 9s. 6d. for disposal to other charities.

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lem was an urgent one for the branch in particular.

Cecil Bernstein had said at the last council meeting that London had had one good entertainment year out of five. It was the general opinion that other areas in the country had had good wartime receipts.

The difficulties of the plight of L. and H.C. members would be increased, it was pointed out, when wages were generally reduced.

Members considered that wage reductions had already started in a small way.

Members regretted to learn of the resignation of R. Willis as joint secretary of the Conciliation Board. They understood that he had been elected general secretary of the London Society of Compositors.

It was reported that the Middlesex C.C. had agreed to permit the raising of the question by either party at any time, with regard to the new three-year charitable contribution agreement.

Bucks Obdurate

Good Friday opening, similar to Sunday conditions, had been granted by all the authorities except Bucks. C.C. This authority had not been approached because of their attitude in past years.

The showing of a trailer in May and October to advertise Hospital Day street collections was approved.

NORTHERNERS MILITANT ON HIGH RENTALS

Burden on Independent Exhibitors

NORTHERN Counties C.E.A., following a spirited attack on 50 per cent rentals, has decided to call a special meeting for the discussion of film hire questions. Complaint was made of the lack of exhibitor unity, and there were suggestions that a rental "ceiling" or, alternatively, a sliding scale should be advocated.

So seriously do Northern branch members regard the problem of high-percentage film hire that, at their March meeting, they decided to hold a special meeting to debate the matter high, wide and handsome.

It was typical of the branch, often remarkable for the casual manner in which it makes the most startling pronouncements, that the poorest attendance and the most unpromising agenda for months should produce one of the most interesting debates of the war period.

Tom MASSICKS really began it. He had asked that "film rentals" should be an agenda item, and called upon by the chairman (E. R. Eadie) to justify it, said gravely:

"The future of the individual exhibitor, as I see it, depends very largely upon the ability of the C.E.A. to secure a downward revision of film-hire percentages. We have grown careless about costs. That may be all right now; but look ahead. In six months takings may be at the 'status quo ante bellum.' The portents are unmistakable. A day is coming—and sooner rather than later—when the difference between a fair and 50 per cent. hire-rate will decide whether we sail on modestly or sell out.

"This is not alarmist. The 50 per center is becoming the rule rather than the exception. Circuits may, or may not, be able to afford it in the future. We know, those of us who watch the barometers of public taste and public means, that individual exhibitors cannot afford 50 per cent.

"I am desperately anxious that members, appreciating the gravity of the impending situation, shall give free and full play to their ideas and that, when the matter has been thrashed out, the branch shall give firm expression to a demand for amendments of the up-and-up percentage system.

Time for Action

"It may be that the '40 per cent.' resolution some years ago was, ultimately, more honoured in the breach than the observance; but it was not without deterrent qualities. Feeling that nothing that we decide to do can hurt our business as badly as doing nothing will hurt it, I thus introduce the subject for debate."

"I am absolutely in agreement with everything Mr. Massicks has said," said F. J. HINGE promptly. "The danger has not been exaggerated. Look at the facts. You may be met with the argument that high-percentage hire is a natural consequence of a shortage of the product; but that cock won't fight. There is no shortage of the product.

Sliding Scale Urged

"In my view we should campaign for the principle of the sliding scale. Those who hire on 'break' terms should press for revision. We have every justification. All our costs are rising. Virtually, all that remains static are the seat charges.

"People are not going 'off' pictures. They will never go 'off' pictures; but, with the end of the war and liberty to spend money on the things denied to them for five years, on seaside holidays, and on other recreations, they will attend less often.

"And I don't need to tell you," concluded Mr. HINGE slowly, "that the small suburban and provincial kinemas depend for even modest prosperity on their regular thrice-weekly or, at the worst, twice-weekly patrons."

A member, who owns small town kinemas, was a good deal more vigorous. He said:—

U.S. Domination

"The film renting business has become pernicious. We have to deal with the K.R.S. which is dominated by American producers. We shall get nothing from them by fair words, or sound arguments, but that does not destroy the validity of our case. **There is no element of fairness in applying a 50 per cent. rate to the big down-town circuit house and also to the little kinema in a country town.**

"I have to buy my carbons, projectors, lamps, upholsteries, cleaning materials, etc., at rates probably higher than those paid by, say, the proprietors of the Odeon, Newcastle. It will take £1,000 for every £100 I take. Yet the same 50 per cent. for films is demanded of me, as of the Odeon, irrespective of the vast difference in the ratio of our operating costs.

"The balance sheet of one of my houses shows that takings are nearly down to pre-war figures, while the expenses are up £30 a week. Film hire costs, of course, move in only one direction—up.

Government Ceiling

"In my view, the best, if not the only remedy, is for the Government to fix a 'ceiling' of 33 per cent. for the hire of all foreign films. And I challenge any producer to prove that 33 per cent. will not yield him a fair profit.

"Hire rates of 25 per cent. made quite a number of Hollywood millionaires. Thirty-three per cent. could very well make a lot more."

He made it clear that he did not advocate a "ceiling" hire-rate for British films.

Exhibitors' Fault

WILLIAM CARR, while agreeing that the 50 per cent. standard was becoming intolerable, felt that, since exhibitor disloyalty had thus delivered them into the hands of the renters, only loyalty could rescue them.

"Let us be honest with ourselves," he said. "Had we stood firmly and fearlessly by our agreements with one another the renters would never have been able to force percentages up to current levels.

"Exhibitors paid lip-service to a united front against rising percentages and, then, fearing that a competitor would get a real 'super' first, proceeded to overbid him. I am satisfied that the solution to this problem rests in our own hands. We need only to refuse unitedly once or twice to pay 50 per cent. and the percentage will come down; but if we are not honest with one another we are merely wasting our time talking about the matter."

T. MASSICKS declined to accept that view. "I am in competition with two or three exhibitors present and it is not, and has never been, my practice to overbid anybody. I believe that the trouble could be eliminated by agreement on a three months' booking holiday of all 50 per cent. films."

Uninvited Interference

CHARLES CHIPCHASE, whose tone usually is that of the philosophical realist, was dead against a request for legislation, wasn't at all impressed by the possibilities of a booking holiday, and manifested no noticeable enthusiasm for the general application of a sliding scale.

"For goodness sake," he said, "don't let us make the blunder of inviting more Government intereference in our business. In any event, there are political reasons why no British Government will risk legislation which manifestly is aimed at American films.

"A booking holiday might be effective if one could be reasonably sure that everybody would take the holiday, circuits included. In practice, however, individual exhibitors would be liable to find their competitors making hay while they themselves made a costly holiday.

"As a safety measure, the sliding scale system is probably the best; but even with that, there is no guarantee that we should be better off. The probable outcome would be that, while the 50 per centers were forced down to 33, the 20 per centers would be forced up to it. We might gain a little security, but we should lose a lot of fun in little flutters with the cheap 'uns."

Chance of Unity

JACK SNELL proposed that a special meeting of the branch be held, and that members be circularised specially of the importance of the occasion, fully to discuss this matter of film hire. Given a fully representative meeting, the branch would be in a position to take action with a real chance of unity. He was, however, with Mr. Carr in believing that, without loyalty, they were merely beating the air.

A. BUGLASS was all for a State-imposed "ceiling" of 33 per cent.

"Everything the Germans did before the war was not wrong," he said, ingenuously. "They put a 30 per cent. maximum of foreign films. And, if you don't like that example, I believe New Zealand has a "ceiling" of 35 per cent. now.

"Don't let the renters bluff you. Look at this stuff" (He exhibited some expensively printed publicity.) "They go to all that expense to sell the films to us! Every goose is a swan! Terrific! Gigantic! Sensational! Dear old wrinkled mother heart-appeal—Humphrey Bogart or somebody. All talking! All crying! She won't be so 'super' by the time we get her, but she'll still be 50 per cent."

Mr. Buglass earned a round of hearty applause and delighted laughter.

Special Meeting

After "Teddy" Hinge had uttered a final word of warning against inviting Government legislation—he pointed out that the Government was not in the habit of giving you precisely what you asked for, or of ever giving you anything without first having examined the most intimate details of your business—the meeting called for a special meeting for the sole discussion of film-hire rates, the date to be left to the discretion of the Chairman and Secretary.

Constance Moore in DELIGHTFULLY DANGEROUS (United Artists) reviewed in this issue.

C.E.A. VETO ON J.C. DISCUSSION

THE existence of an official "black-out" on the General Council discussion of the Joint Conciliation Committee portion was revealed at last week's meeting of the Devon and Cornwall branch at which Leslie G. Hill precided.

The question of inequitable bars where there were split bookings with an interval of several weeks between showing was raised by W. FARRANT GILLEY, who stated that he had as yet received no satisfaction on the matter.

THE CHAIRMAN stated that when Mr. Gilley originally raised the question he had asked for it to be deferred pending a decision by the Joint Conciliation Committee. At that time it has been stated that one circuit had refused to abide by a decision of the committee, and he had expressed the opinion that unless everyone concerned abided by a decision it would soon be ignored by everyone else.

He saw no reason why a circuit should be allowed to ignore a decision, and contended it should be enforced, but wanted to be sure that it became operative on all people.

There was only a brief report in the minutes of the General Council, and it had been agreed that no discussion should take place by branches of what happened in Council, but it must be obvious to members of the Association from Press reports what did take place.

"Until the authority of the Joint Conciliation Committee is established we are in the gravest danger of losing the best form of negotiation that has ever taken place between the C.E.A. and K.R.S.," said the Chairman. "As you know I was elected No. 1 delegate to that committee, and whether what I am saying is acceptable to Head Office.

"I am going to view that election only in the light that the General Council are finished with any sort of spirit of appeasement.

"From now on they look to the J.C.C. to put power in their decisions, and I shall work to that end."

He had promised to look into the bar raised by Mr. Gilley, but until the authority of the committee was established time would be wasted in trying to see whether any one particular bar should be affected.

He further pointed out that when the bar in the Torquay area came before the committee it was agreed it was unfair and inequitable. It was a recognised policy that where an exhibitor took a picture and a clause was inserted in the agreement that if that particular picture went over a break period the exhibitor should be allowed to retain it for a further consecutive period.

Gift Promised for York Film

An offer to pay £275, one quarter of the estimated cost of making a film to advertise York has been made by a York business man, T. A. D. Bough, who says he is prepared to give the money as a gift to the city.

Recently the City Council referred back to the Publicity Committee a proposal to have York filmed. The cost was £1,100.

E.N.S.A.'s FAR FLUNG KINEMA SERVICE

Ben Henry's Exhaustive Survey

THE comprehensive coverage effected by the E.N.S.A. Cinema Division is indicated in a statement recently issued by Ben Henry, the Chief Cinema Officer, which gives particulars of the organisation's general film commitments at home and overseas.

The E.N.S.A. service covers both 35 mm. and 16 mm. presentations and includes booking arrangements.

In the United Kingdom, for instance, 180 static kinemas and 23 hospitals are supplied as well as 65 booking arrangements for various stations, equipped with 35 mm.—a total of 268 stations, each of which have an average of two programmes weekly.

BEN HENRY

Four hundred and fourteen sub-standard programmes are supplied weekly to 215 stations (hire service), 121 mobile units and 39 static units.

Middle East Operations

The largest area for E.N.S.A. operation is in the Middle East, which includes Paiforce and East Africa. Here there are 79 static and 31 mobile kinemas, and films are also supplied for 104 other situations. During one recent week no fewer than 1,031 performances were given, attended by 338,581 persons.

One feature of interest is the supplying of R.A.F. staging posts between Middle East and India with 16 mm. programmes by Middle East depot.

At R.A.F. Barthien in the Persian Gulf during the week of Ben Henry's visit the following films were shown — "White Cliffs of Dover," "Fanny by Gaslight," "Phantom Lady," "Song of Russia," "The Way Ahead."

Palestine Circuit Acquired

In Palestine provisional agreement has been made for the taking over of 40 kinemas of the United Film Services circuit, which is being run on lines similar to those under which the Shaft's circuit in Egypt operates. Thirty of these Palestine theatres are functioning at the present at admission prices of 7½d., 1s. 3d., and 1s. 8d.

There are 66 35 mm. static kinemas in India, and in addition to supplying these regular programmes are also provided to 25 unit-owned outfits in that command. In one recent week 809 performances were attended by 519,453 persons. In Rome, Naples and Florence where E.N.S.A. is operating more than one kinema, the smaller is run as a newsreel theatre.

At Malta service personnel can see the latest films immediately after first run in the Island at the Command Fair Hall and Australia Hall at price rates of 3d., 6d., and 1s. 2d. There is one static 16 mm. unit at a rest camp and some 16 mm. mobile units are touring outlying Service personnel.

In Greece there are four E.N.S.A. theatres — at Athens, Halkis and Salonika.

India and Ceylon

Although British India does not come within the E.N.S.A. operational area the department has supplied for use of the R.A.F. six 35 mm dual and ten 16 mm single equipments.

Mobile kinemas supplied by the department provide 16 mm. entertainment in isolated situations in Ceylon. Theoretically these were taken over by the D.S.K. as from January 1, but had since reverted to E.N.S.A., and the position is still in process of adjustment.

Paris and B.L.A.

A service is provided for the Americans in Paris where Major Dobie is in charge. Thirty-three kinemas are being supplied with three programmes a week. E.N.S.A.'s own Paris kinema is playing to about 34,000 men weekly.

There are 33 static kinemas in the B.L.A. area, and these are open seven days a week. The two kinemas in Brussels are operated daily continuously from 11 a.m., and entertain approximately 14,000 persons daily.

F. E. Hutchinson, general sales manager, David Rose, managing director of Paramount, with Lady M. Alexander and Mrs. Warren Pearl at the Gala premiere of the new Bing Crosby film HERE COME THE WAVES, at the Carlton, Haymarket, in aid of Queen Elizabeth's Training College for the Disabled, Leatherhead

Staff Collection Record for C.T.B.F.

"GLEBELANDS" NOW FULL

THE monthly meeting of the C.T.B.F. was held recently. R. C. Bromhead, president, wsa in the chair.

F. W. Morrison, W. Carr and Alfred Smith handed the chairman a cheque for £350, proceeds from the Newcastle Trade show collections taken during the last 12 months. They handed over a further cheque of £300, which had been raised at the Newcastle C.T.B.F. dance.

These cheques brought the Northern Committee's help to the fund for the year to £1,885, including the Newcastle S.O. contribution of £1,135.

The Board expressed its thanks to the representatives for the excellent results.

Other contributions made during the month had been from Mr. and Mrs. A. F. Rifkin, Newcastle, £5 5s.; Martin Wronker, £21; Kodak (returned film tins), £149.

The Penny Staff Collection reached a record figure of £441.

Odeon had contributed £2,000 as a result of "Cinema Day," and a further £801 from charity performances.

R. C. Bromhead said that "Glebelands" was full. The advent of Spring had brought an increase in the number of applications for convalescence.

MIDLAND TRADE BENEVOLENT FUND ASSETS

Capt. S. W. Clift was unanimously re-elected president and chairman of the Birmingham and Midland C.T.B.F. at the annual meeting.

Capt. Clift remarked upon the good balance-sheet. They had assets £28,468, including investments of £25,566. Commenting on the rapid growth of the Fund, he said that in the near future they might reach £40,000.

He thanked B. T. Davis (hon. sec.), W. L. Grice (hon. treas.), and others who helped with the special Cinema Day effort, the proceeds of which amounted to £8,701.

There were critics of that fund who felt they had accumulated a large sum and did not spend very much. He reminded them that if they reached investments amounting to £40,000 the interest would not go far. They did not know what money they would require after the war.

The adoption of the balance-sheet, which showed an excess of expenditure over income of £285, was moved by Mr. Grice and seconded by Mr. Davis. From the total income of £10,645 for the year, £9,120 was transferred to the Capital Reserve Account, and grants and loans made totalling £1,144.

The officers and the committee were unanimously re-elected.

B. T. Davis explained the alterations made to the Constitution of the Fund, remarking that they concerned control and administration. On his proposition, seconded by C. W. Hutchin, the alterations were approved.

W. H. Albin, R. M'Laughlin, Sir William and Lady Darling, A. S. Albin, J. S. Dunbar and Joseph Penn —at the Edinburgh Branch lunch to the recent Lord Provost

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/-	+ -/3
„ 6% Pref.	27/9	—
„ 4½% Debs. ..	£106	-- 15/-
A.P.P.H. Ord.	27/6	+ -/6
Brit. & Dom. Films (12/-)	21/3	+ 1/3
Brit. Lion 7½% Pref. 10/-	12/3	— -/9
Capital Prov. News 5/-	5/1½	— -/1½
Cine. Television Dfd. (6d.)	10/10½	+ -/7½
Dufay-Chromex 5/- Ord.	3/9	—
Gaumont-British Ord. 10/-	20/-	— -/3
„ "A" Ord. (5/-) ..	10/-	—
„ 5½% 1st Pref. ..	23/6	—
„ 4½% Debs. ..	£104	—
General The. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb.	£105¼xd.	—
Kinemas (5/-) Ord. ..	9/-	—
Mde. Tussaud 1/- Def. ..	2/4½	—
„ £1 Prefd. Ord. ..	21/3	—
Moss Empires £1 Ord. ..	43/-	—
„ £1 Cum. Pref. ..	23/3	—
Odeon 5/- Ord.	40/7½	—
„ 6% Pref.	25/9	—
„ 5% Debs.	£105	+ 5/-
P.C.T. 10% Cum. Pref. ..	34/9	— -/3
„ 7½% "A" Pref. ..	30/3	— -/3
„ 7½% "B"	31/-	+ -/9
„ Const. 7% Pref. ..	27/6xd.	—
Scophony (5/-)	4/9	+ -/1½
SoundCity(Films)6% Pref.	13/9	— -/3
Stoll Th. Corp.	16/9	+ -/7½
Twentieth Cent. Ord. (5/-)	3/9	÷ -/7½
„ 6% Pref. (10/-) ..	7/10½	+ 1/1½
Union Cinemas 1st Pref.	22/6	—
„ 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

KINEMA SHARES STEADY

In common with the rest of the Stock Exchange, business in kinema shares slackened off considerably over the Easter holiday.

Operators, both professional and public also neglected business in view of exciting war news.

Consequently, changes on balance were much smaller than of late.

There were still one or two exceptions, however. Twentieth Century 5s. ordinary were a shade easier at 3s. after their recent sharp advance, but the 6 per cent. preference (10s.) continued to rise and reached 7s. 4½, a further gain of 1s. 1½d. A.P.P.H. rose a further 6d. to 27s. 6d., while B. and D. went up from 20s. to 22s.

There was a slight revival of interest in television issues. Cine Television deferred (6d.) put on 7½d. to 10s. 10½d., while Scophony 5s. shares changed hands up to 4s. 10d.

Among the big groups, A.B.P.C. added 6d. at 22s. 3d., and Stoll 4½d. at 17s.

Odeons were steady, but P.C.T. 7½ per cent. "B" pref. advanced 9d. to 31s.

LATER PERFORMANCES TO SUIT KINEMAGOERS

Children Barred from Isle of Wight Sunday Shows: Protest Hopeless

DURING the greater part of the war many kinemas in Portsmouth have been closing before nine o'clock, but with the lifting of the black-out, and the desire of the public for later entertainmnt, the question of lengthening the hours is being considered.

The matter was raised at the monthly meeting of the Portsmouth and Isle of Wight branch of the C.E.A. on March 28 by the chairman, A. Levison, who said he understood that one of the circuits proposed to extend the evening performance to about 10.30.

F. B. B. Blake stated that the instruction was that the performances should close by 10.30 p.m. if possible, and he understood that as from May 2 there would be a later service of 'buses.

S. H. Parsons said that no definite arrangement had yet been made in Portsmouth, because of its special circumstances and the lack of late transport.

In Brighton, the Entertainment Managers' Association decided to run later, disregarding the transport problem, because they felt there were sufficient people in Brighton would attend late performances, and who did not depend on transport.

It was impossible otherwise for anyone staying at a hotel to go to kinema in the evening without going without their dinner. They had, therefore, agreed not to start their last performances before 7.0 and to finish about 10.0.

Personally, he thought the same thing might apply to Southsea.

W. T. Moffat stated that he had received instructions to close at 9.15. He pointed out that any extension of the hours would mean extra payment for the staff.

The Chairman remarked that they could rearrange the staff times.

F. B. B. Blake: The most important point is how the staff is going to get home.

Charles Clarke said that if the 'buses were going to run later the transport authorities should have advised them by now.

S. H. Parsons suggested that further consideration of the matter should be left over until the next monthly meeting, and that in the meantime inquiry should be made as to the intentions of the transport undertakings.

This was agreed to, the Chairman adding that when they would like to do was to close about 10 o'clock.

The Carbon Problem

The Secretary (A. Daniels) stated that he had written to the General Secretary, pointing out the difficulty in which members were placed owing to the fact that they were expected to make two months' supplies of carbons last three months and asking if any indication could be given when the two months' supplies would be restored to normal.

In reply, W. R. Fuller wrote that it was hoped the restoration of normal supplies would be sooner than was anticipated, but this depended on factors beyond their control.

A letter was received from the Lord Mayor (Ald. A. E. Allaway), stating that he had been elected to serve on the National Council in connection with the Lord Mayor of London's Appeal for the Royal and Merchant Navies and asking for the support of the branch in raising money on behalf of the fund.

The Chairman stated that it was proposed to run a special week in Portsmouth during May or June.

It was reported that the collections recently made for the Prisoners of War Fund in the Portsmouth kinemas realised £2.831 15s., and in the Isle of Wight £674 7s. 5d.

Isle of Wight S.O.

A report was made by Mr. Milsom in regard to the action which had been taken in connection with the Sunday opening of kinemas in the Isle of Wight with reference to the admission of children.

Twelve months ago, he said, the Isle of Wight County Council imposed the condition that children should not be admitted unless accompanied by the legal guardian or adult, but it had now been decided that children under 16 should not be admitted in any circumstances to Sunday performances.

S. H. Parsons said that as a result of this decision no child under 16 would be admitted to kinemas in the Isle of Wight on Sundays as from April 1.

The Isle of Wight came under the wartime emergency powers in regard to Sunday opening, and there did not appear to be anything they could do about the matter.

The Chairman commented that the war had produced a lot of petty Hitlers all over the country. He thought the first thing the C.E.A. would have to do after the war would be to get a national licence, so that it should not be left to any local authority to do as they liked with an Industry of their size and importance.

Sub-standard Shows

Arising out of the General Council minutes, reference was made to the Devon and Cornwall resolution viewing with concern the probable post-war operations of sub-standard units in rural areas.

It was noted that the General Council had been asked to agitate for all halls showing 16-mm. films to be licensed so that they should comply with safety requirements.

"THIS IS A MODEST TRADE"

—Says SIR WILLIAM DARLING

SIR WILLIAM DARLING, the recent Lord Provost of Edinburgh, paid a warm tribute to the kinema Trade in a speech at a luncheon to which he and Lady Darling were entertained by the Edinburgh Section of the C.E.A.

Sir Willian said the pleasure of dealing with the Kinema Trade during his Lord Provostship had been a great satisfaction to his wife and himself. Their Industry seemed to suffer from the defect of modesty. It did its good work by stealth, for after all they carried on their work mainly in the dark. He did not think it was sufficiently well recognised what a contribution the Industry made to the life of the community. He had just learned—and it should be very widely known—that the Trade had since 1939 paid to the United States alone £80,000,000 for the use of films. For one Industry that was a very substantial contribution. They heard a great deal about lease-lend, but there was neither lease nor lend about that; it was absolutely a final payment.

Secondly, he did not think they claimed as they should their place in the education of the community. This instrument of theirs was the major voluntary education instrument of this country. They supplied educational facilities every day from 12.30 till 10.30 of a character which the people freely accepted. And also they supplied entertainment of a social character, wholesome, satisfying, agreeable and enjoyable.

A. S. Albin, who presided, presented Sir William and Lady Darling with a piece of antique silver plate as a memento of their happy relations during his term of office.

Bailie James Miller and Bailie J. R. Poole also spoke. R. M'Laughlin proposed the health of the chairman, to whose semi-jubilee in that office, he said, they were all looking forward.

J. S. Dunbar and Joseph Penn were the croupiers, and the section was fully represented.

The Chairman extended a special welcome to Lieut. Graham Salmon, their secretary, who was on leave.

"DON'T MISS THIS REVELATION OF WHAT SEA AND AIR POWER REALLY MEANS IN THESE D

"YES, THIS 60-MINUTE FILM IS AN ACHIEVEM

"TERRIFIC, IN MANY WAYS ONE OF THE FINEST PIECES OF CINEMATOGRAPHY TO CROSS THE ATLANTIC."

"NO HOLLYWOOD STUDIO COULD FAKE ANYTHING HALF AS EXCITING . . . A FILM TO REM

"ONE OF THE MOST SATISFYING FILMS I'VE EVER SEEN. IT'S THE REAL THING."—S

THE FIGHT

"RUNS FOR 60 MINUTES . . . AND HOLDS THE ATTENTION FOR EVERY SEC

AS MORE REAL THRILLS IN ITS SIXTY-ONE MINUTES THAN ANY OTHER PICTURE OF ITS

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"IT IS JUST ABOUT THE MOST REMARKABLE THING I HAVE SEEN IN THE WAY OF DO

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EILMS."

Thrillingly told by Lt.
ROBERT TAYLOR
U.S.N.R.

"THE FIGHTING LADY" IN TECHNICOLOR • A DRAMA OF THE PACIFIC • PHOTOGRAPHED IN ZONES OF COMBAT BY MEN OF THE U. S. NAVY • PHOTOGRAPHY SUPERVISED BY CAPTAIN EDWARD J. STEICHEN, U. S. N. R.; LT. COMDR. R. L. MIDDLETON, U. S. N.; LT. COMDR. DWIGHT LONG, U. S. N. R.; PHILLIPE DE LACY • NARRATION WRITTEN BY JOHN STUART MARTIN

With Foreword by the Admiral of the Fleet, Sir Andrew Cunningham, G.C.B. K.C.B., C.B., D.S.O. Twenty-five per cent. of the profits arising from the distribution of the "The Fighting Lady," in Great Britain will be devoted to Royal and Merchant Navy charities.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Boys of the Old Brigade (Butcher)—British.	34 min. (U)	——	Heart warming film of the home and the lives of the Chelsea Pensinners.	Excellent programme filler. Will be appreciated by all classes.
Delightfully Dangerous (U.A.)—American.	92 min. (U)	Jane Powell, Ralph Bellamy, Constance Moore.	Ingenuous musical with slight plot which introduces both classical and jive tunes. It has good heart content and juvenile lead appeal.	Good popular booking with strong feminine appeal.
Grissly's Millions (British Lion-Republic)—American.	71 min. (A)	Paul Kelly, Virginia Grey, Don Douglas.	Tense, taut and exciting romantic crime melodrama. Plot ingenious, characterisation very good, direction resourceful and atmosphere and thrills convincing.	Very good popular booking. Hardly suitable for youngsters.
Let's Sing Again (International F.R)—American.	60 min. (U)	Bobby Breen, George Huston, Vivienne Osborne.	Conventional "lost son" drama with the accent on vocal rather than story values. First reviewed in KINE., July 9, 1936.	Nostalgic value of appearance of Bobby Breen is picture's main asset now.
Medal for Benny, A (Paramount)—American.	80 min. (U)	Dorothy Lamour, Arturo de Cordova, J. Carrol Naish.	Picturesquely mounted sentimental comedy drama cross-sectioning life in a quaint Californian fishing village. Treatment a trifle arty, but human angle strong.	Worthwhile out-of-the-rut booking, particularly for the better-class halls. Nothing to harm youngsters.
*Soldier—Sailor (United Artists)—British.	50 min. (U)	——	Dull, unimaginative and hopelessly belated M.ofI. sponsored tribute to the members of the D.E.M.S.	Very, very moderate quota fill-up. Safe for the family.
Strike Me Pink (International F.D.R.)—American.	82 min. (U)	Eddie Cantor, Ethel Merman, Sally Eilers.	Big-scale slapstick comedy. Weak story but excellent staging and riotous climax. Originally reviewed February 20, 1936.	Still a very good showman's proposition.
*Thark (Stahl-Pyramid)—British.	78 min. (A)	Tom Walls ... Ralph Lynn.	Hilarious, farcical comedy, first reviewed in KINE., August 4, 1932.	Good general booking, safe for youngsters.

* British picture.

REVIEWS FOR SHOWMEN

Delightfully Dangerous

United Artists. American (U). Directed by Arthur Lubin. Featuring Jane Powell, Ralph Bellamy and Constance Moore. 8,405 feet. Release not fixed.

IN spite of a slight plot, this musical has a strong feminine appeal and the story of a young musical student who gets her elder, burlesque artiste sister into the highlights of Broadway musical comedy, has a certain naïve charm and allows for music both straight and swing.

The theme is rather drawn out and of the conventional type, but the artistes concerned help to keep things moving with harmony and a sentimental small child interest. It is put over with an eye to what the public wants. It is, in fact, entirely escapist and exploits to full advantage the vocal and histrionic talents of young Jane Powell who is one of the up-and-coming screen juveniles.

Story.—Cheryl Williams, 15-year-old student at a musical academy, believes that her sister Josephine is a Broadway musical star; actually she is in burlesque. At a school audition she meets famous Broadway producer Arthur Hale and asks him about her sister. Although he does not know her he pretends to in order to satisfy the little girl's pride. Still unsatisfied about what Josephine is doing, Charyl goes to New York and finds her sister in a "hot" number at a burlesque show. Broken-hearted, she again contacts Hale, and after a lot of misunderstanding is able to get both her sister and herself big-time parts in a new Hale musical.

Acting.—Jane Powell has quite a pleasant voice as Cheryl and acts, sometimes a little self consciously, as the girl who worships her grown-up, accomplished sister. Constance Moore is statuesque as Josephine. She has beauty of face and figure, but not much range of expression. Ralph Bellamy is amiable but has not a lot to do as the Broadway producer. They are supported by Morton Gould and his Orchestra, Arthur Treacher as an immaculate valet and Louis Beavers as a coloured maid.

Production.—Although handicapped with a very thin plot, the picture warms up as the complications between producer, burlesque artiste and her high-minded young sister get moving. We get straight Strauss and also a hotted-up version, and the picture ends with a spectacular and well-staged musical show.

There are some novel and ingenious ballet numbers and, of course, the romantic element is introduced without being too obviously forced between Josephine and Hale. Settings are effective both in the more spectacular as well as the domestic interiors. The main part of the plot which deals with Cheryl's concern about her sister who, to her mind, is more interested in leg rather than vocal art is well brought out. On the other hand, one feels a little surprised at the sophistication of the 15-year-old.

Points of Appeal.—Young singing star supported by well-tried artistes in bright light musical comedy.

Soldier-Sailor

United Artists. British (U). Directed by Alexander Shaw. 4,500 feet. Release not fixed.

DULL, unimaginative and hopelessly belated M. of I. sponsored documentary describing the adventures of three war comrades, two tough and intrepid gunner members of the D.E.M.S. (Defensively Equipped Merchant Ships) and a second engineer of the Merchant Navy, ashore and afloat. It is, presumably, intended as a tribute to the little lauded D.E.M.S., but the ground, or rather sea, it covers is too familiar and its dream-of-home flashbacks too amateurish for it to represent other than a very hearty slap-on-the-back. After seeing "The Fighting Lady" and the brilliant way the Americans tackle their Service propaganda this British effort is enough to make one weep. Only its quota ticket (we take it it counts for quota) justifies its celluloid. Very, very moderate British fill-up.

Production.—The story, which opens on a beach near Derna and intersperses its subsequent scenes of action in the Mediterranean with shots of the central characters' home and love life, has neither point nor drama. In fact, so uninspired is the script and dialogue and unimaginative the direction that even the factual part of the narrative strikes one as phoney. Of all the half-hearted, half-baked tributes to the combined Services, it takes the biscuit. And to think there is a film stock shortage!

Points of Appeal.—Quota ticket and lofty motive.

Boys of the Old Brigade

Butcher's. British (U). Directed by A. Stanley Williamson. 3,112 feet. Release not fixed.

A STORY of the Royal Hospital, Chelsea, which fills one with elation and admiration for the Chelsea Pensioners who inhabit the home of rest for retired British warriors, which was built by Charles II. at the instigation of Nell Gwynne. The famous buildings designed by Sir Christopher Wren figure prominently in the picture, which with its quota ticket and handy length is an interesting second.

Production.—The picture provides a fitting tribute to the gallantry of troops drawn from practically all units of the Army, many of whom are introduced in close-ups. Their daily lives, their little private rooms, their rest and amusement halls, together with the amenities designed to afford happiness and contentment in the eve of their days are shown in a manner to compel mixed feelings of pride, pleasure and sympathy.

Acting.—There are no players except the 200 Pensioners who re-enact their daily routine with admirable simplicity and entire lack of camera consciousness. The compilation has been satisfactorily done by A. Stanley Williamson, and a well-spoken and illuminating commentary is supplied by John Snagge. Photography is adequate.

Points of Appeal.—A topical and patriotic picture depicting the lives of Army veterans at the Chelsea Hospital.

Continued on page 25

27

"FAREWELL MY LOVELY."

A new Dick Powell, tough, rough and terrific, is seen with Claire Trevor in this scene from RKO-Radio's powerful new mystery drama, "Farewell My Lovely." The fine new film to be Trade Shown on Friday, April 6, is the latest in the successful series of mystery pictures which includes the highly successful "The Woman in the Window."

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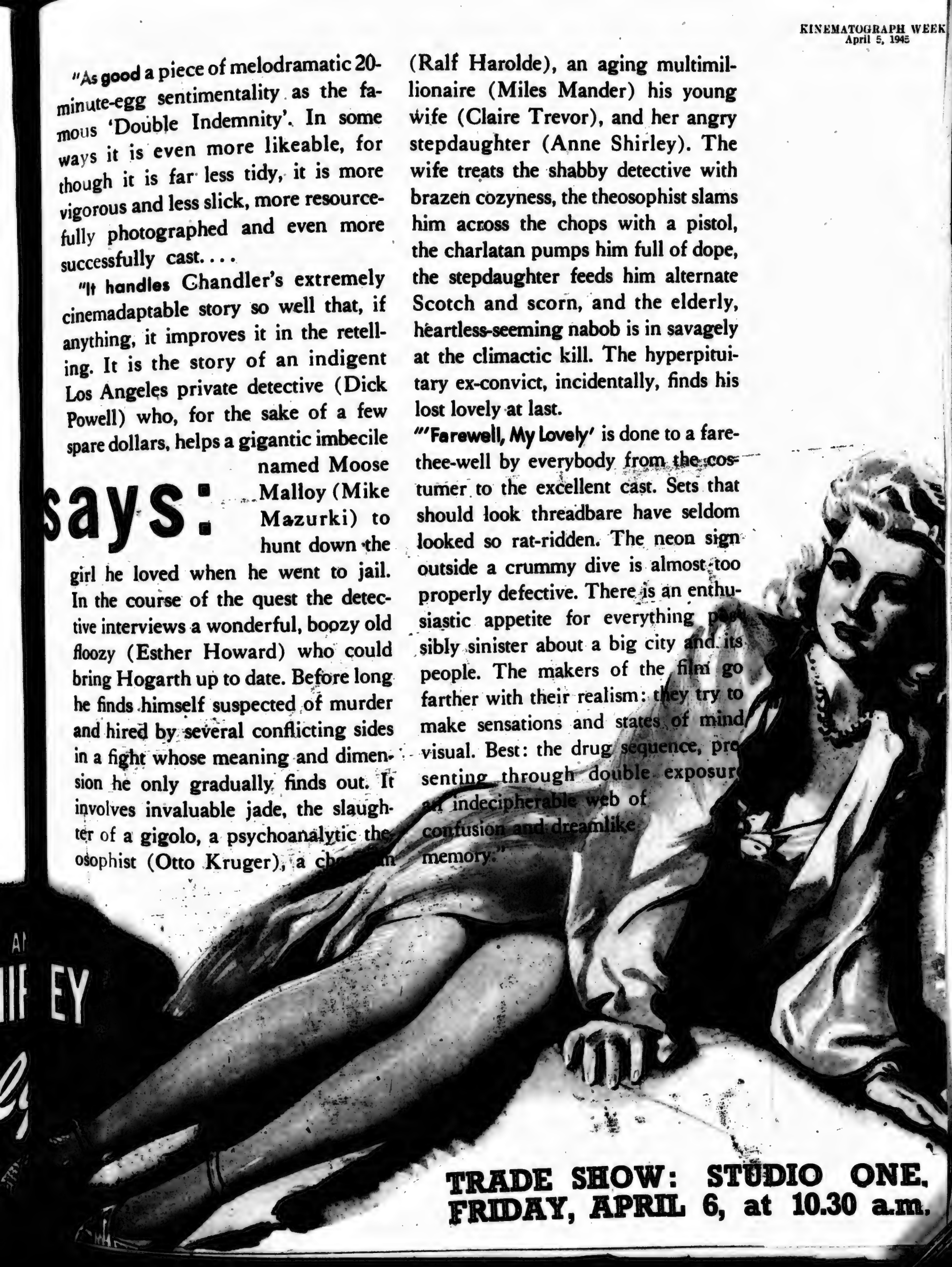
"As good a piece of melodramatic 20-minute-egg sentimentality as the famous 'Double Indemnity'. In some ways it is even more likeable, for though it is far less tidy, it is more vigorous and less slick, more resourcefully photographed and even more successfully cast. . . .

"It handles Chandler's extremely cinemadaptable story so well that, if anything, it improves it in the retelling. It is the story of an indigent Los Angeles private detective (Dick Powell) who, for the sake of a few spare dollars, helps a gigantic imbecile named Moose Malloy (Mike Mazurki) to hunt down the girl he loved when he went to jail. In the course of the quest the detective interviews a wonderful, boozy old floozy (Esther Howard) who could bring Hogarth up to date. Before long he finds himself suspected of murder and hired by several conflicting sides in a fight whose meaning and dimension he only gradually finds out. It involves invaluable jade, the slaughter of a gigolo, a psychoanalytic theosophist (Otto Kruger), a ch[illegible] (Ralf Harolde), an aging multimillionaire (Miles Mander) his young wife (Claire Trevor), and her angry stepdaughter (Anne Shirley). The wife treats the shabby detective with brazen cozyness, the theosophist slams him across the chops with a pistol, the charlatan pumps him full of dope, the stepdaughter feeds him alternate Scotch and scorn, and the elderly, heartless-seeming nabob is in savagely at the climactic kill. The hyperpituitary ex-convict, incidentally, finds his lost lovely at last.

"'Farewell, My Lovely' is done to a fare-thee-well by everybody from the costumer to the excellent cast. Sets that should look threadbare have seldom looked so rat-ridden. The neon sign outside a crummy dive is almost too properly defective. There is an enthusiastic appetite for everything p[illegible] sibly sinister about a big city and its people. The makers of the film go farther with their realism: they try to make sensations and states of mind visual. Best: the drug sequence, pre[illegible] senting through double exposur[illegible] an indecipherable web of confusion and dreamlike memory."



TRADE SHOW: STUDIO ONE. FRIDAY, APRIL 6, at 10.30 a.m.

"GREAT DAY"

The most important film ever produced by RKO-Radio in this country, "Great Day," co-starring Eric Portman and Flora Robson, is to be screened to the Trade at Studio One, on Friday, April 13, at 10.30 a.m. Sheila Sim, seen with Flora Robson in this scene, heads a superb featured cast, which includes Walter Fitzgerald, Philip Friend, Marjorie Rhodes and Isabel Jeans. 'Great Day" is expected to register outstanding box-office business.

REVIEWS—continued from page 20

A Medal for Benny

Paramount. American (U). Directed by Irving Pichel. Featuring Dorothy Lamour, Arturo de Cordova and J. Carrol Naish. 7,219 feet. Release not fixed.

PICTURESQUELY mounted sentimental comedy drama cross-sectioning life in a quaint Californian fishing village, mainly inhabited by friendly, volatile people of mixed blood. The basic narrative, which, incidentally, is built around an humble old man who valiantly resists all attempts to exploit the bravery of his only son, posthumously awarded the Congressional Medal of Honour, contains much truth and beauty, but over-elaborate treatment may prevent its many fine human qualities from being fully appreciated by other than the discerning. Worthwhile out-of-the-rut booking, particularly for the better-class halls.

Story.—In the small Californian town of Pantera lives a community of mixed Spanish, Indian and Mexican blood. Among the kindly folk are old Charlie Martin, who has lived alone since his only son, Benny, got into trouble with the police; Joe Morales, a handsome young fisherman; and Lolita Sierra, a beautiful girl. Joe loves Lolita, but she is promised to Benny. Charlie gets into financial difficulties through helping Joe, but just as he is about to be evicted from his humble home news comes through that Benny has been posthumously awarded the Congressional Medal of Honour. The local councillors want to exploit Benny's award, but Charlie puts his foot down. He is satisfied that his boy was a hero and expresses his sentiments forcibly at a ceremonial parade. Joe takes Charlie's words to heart and joins up, but before he leaves he promises Lolita that he will return with two medals!

Acting.—Dorothy Lamour looks attractive, but her acting is far from impressive as Lolita. Arturo de Cordova, too, appears to be out of his element as Joe, but J. Carrol Naish gives a fine, sensitive study as Charlie. His wealth of acting experience serves him and the play in good stead.

Production.—The tale, which puts honour before lucre and ends with an unblushing boost for democracy and the American way of life, deals for the most part with interesting and colourful people, but superfluous detail and unhurried development tend to take a little of the shine off its lofty theme. The pedestrian, not somewhat arty, opening also removes some of the vigour from its emotional punches. In all, however, the unusual subject, the human angle and its sincere treatment and the big star names invest it with considerable box-office equipment. It merits a gamble and stands a good chance of getting over, especially in family and high-class halls.

Points of Appeal.—Unusual and human story, fine performance by J. Carrol Naish, colourful atmosphere and big star values.

Grissly's Millions

British Lion. Republic. American (A). Directed by Virginia Grey, Paul Kelly and Don Douglas. 6,450 feet. Release not fixed.

TENSE and exciting romantic crime melodrama, exposing a cunning plot to pin a killing on a young woman and, at the same time, seize her inheritance. The tale itself is a trifle tall, but the individual characterisation is so good, its thrilling twists so well measured and its atmosphere so real that it easily gets away with murder. Definitely first-class pocket "who dunnit." Very good popular booking.

Story.—Grissly Morgan Palmor, a tough, irascible business man and maker of a prosperous small-town bearing his name, promises to remember his many relatives in his will, but warns them that they will be disinherited if they attempt to leave the town. They decide to play up the old boy, but suddenly he alters his will and leaves everything to Katherine, his favourite granddaughter. Katherine is separated from Lewis Beatley, her racketeer husband, and when he unexpectedly turns up and attempts extortion Palmor kills him. Palmor dies shortly afterwards and at the suggestion of Ellison Hayes, the family lawyer, Katherine secrets Bentley's body in Palmor's coffin. Subsequently, it is proved that Palmor died of poisoning. Joe Simmons, a detective, follows Bentley to the Palmor residence and eventually Katherine has to tell him the whole story. He then sets a trap for Palmor's murderer, and in the tense climax the culprit is unmasked. Leona, Palmor's widowed daughter-in-law, is the killer, and she, prompted by Hayes, committed the deed to benefit her own daughter, Maribelle.

Acting.—Virginia Grey acts with spirit yet earns a full measure of sympathy as Katherine, Paul Kelly is a stalwart Joe, and Elizabeth Risdon, Don Douglas and Robert H. Barrat register as Leona, Hayes and Palmor.

Production.—The plot is not entirely credible, but is, nevertheless, responsible for such suspenseful and exciting surface action. Moreover, its frank, if somewhat callous, opening—news of old Palmor's swiftly approaching end is greeted with cheers by hopeful relatives and his coffin is widely exhibited—is subtly offset by romance between Katherine and Joe. It is both good crime fiction and theatre.

Points of Appeal.—Intriguing and exciting story, very good characterisation, tense climax, feminine angle, convincing atmosphere, compact footage, good title and popular stars.

REISSUES

Let's Sing Again

International F.R. American (U). Directed by Kurt Neumann. Featuring Bobby Breen, George Houston and Vivienne Osborne. 5,454 feet. Release not fixed.

THIS mystery and adventure melodrama, first reviewed in the KINE. of July 9, 1936, was made to exploit the then new juvenile singer Bobby Breen. The background is a travelling theatre which gives occasion for vaudeville turns. Its humour is conventional and there is some rather indifferent pathos.

Vocal numbers by Bobby Breen and George Houston are the picture's main assets. It supplies moderate popular entertainment.

Strike Me Pink

International F.R. American (U). Directed by Norman Taurog. Featuring Eddie Cantor, Ethel Merman and Sally Eilers. 7,680 feet. Release not fixed.

THIS riotous, spectacular slapstick comedy has been cut a little since it was first reviewed in the KINE. in February 20, 1936, issue. But it still stands up as amusing and efficient light entertainment.

Eddie Cantor's musicals of those days were events and they still provide popular and carefree enjoyment. Gags are generally good and some not so hot, but the balance is in favour of the star.

There is a spectacular ending in the "Safety Last" tradition, and everything is presented on a lavish scale. It's safe to say that many more modern musicals don't weigh in the ingenuous foolery contained in this irresponsible knockabout story. It will click again with its fairground backgrounds and music.

Thark

Stahl-Pyramid Films. British (A). Directed by Tom Walls. Featuring Tom Walls and Ralph Lynn. 7,014 feet. Release not fixed.

WELL-HANDLED hilarious nonsense in a haunted house spiced with the inimitable asinine fooling of Ralph Lynn, ably partnered by Tom Walls as a fruity baronet with a roving eye. Supporting star cast includes Robertson Hare, Claude Hulbert and Mary Brough. This is a screen presentation of one of the most successful famous Aldwych Theatre farces. First reviewed by us on August 4, 1932, and though slightly dated by the technique and women's clothes of that time, still possesses the appeal of first-class robust humour. This and ever-popular star values make it a good general booking.

Shorts of the Week

20th CENTURY-FOX

MARCH OF TIME. "Unknown Battle"—No. 9. 10th year. (U). American. Length 1,779 feet. Running time 20 minutes. Release April 9.—The issue sets out to explain the strategy of the U.S. Eighth Air Force's bombing of German aircraft production plants. It briefly refers to pre-war experiments in designing Flying Fortresses, but there is no detailed description of why or where the bombing took place. Most of the footage is occupied with a reconstruction of a Fortress raid. In the last few feet reference is made to the preparations for the bombing of Japan. Technically, the issue is presented with the usual March of Time efficiency. A long introductory title for British audiences explains that the work of our R.A.F. was described in a previous issue and that the work of the U.S. Eighth Air Force, as described in the current issue, is only a section of Allied air activity and is not representative of the whole. In short, the "Unknown Battle" is no improvement on our own "Target for To-night."

BUTCHER

ROAD TO RUSSIA. (U). British. Two reels.—This M. of I. production is a well-told story of how the Persia and Iraq Force organised the over-land supply route to Russia. The film shows clearly the three stages of transport—canal, rail and road—from Basra to Tabriz. It depicts the difficulties of weather, labour and geographical conditions encountered in getting the much-needed supplies of arms and oil through to the Russians for their East Front offensive. The way British, American, Indian and Russian troops co-operated with each other is particularly well demonstrated. Scenes of mountain railways are very impressive. Very good interest subject depicting one facet of the campaign which contributed to the Russian advances of 1944/5.

COLUMBIA

KNIGHT AND BLONDE. Columbia. American (A). 1,272 feet.—Hugh Herbert in a light knockabout comedy of a jealous wife and a sleep-walking blonde. Average mirth-producing featurette.

JUDGE JEFFERSON REMEMBERS. No. 1. British (A). 1,474 feet.—First of a new series of crimes of fiction reconstructed and solved against the background of a Criminal Court judge's reminiscences. Slow-moving, rather under-average featurette.

DESIGN FOR LIVING. American (U). 1,902 feet.—Light-hearted musical featurette with plenty of singing, dancing, acrobatics and hot rhythm. Fair light fill-up.

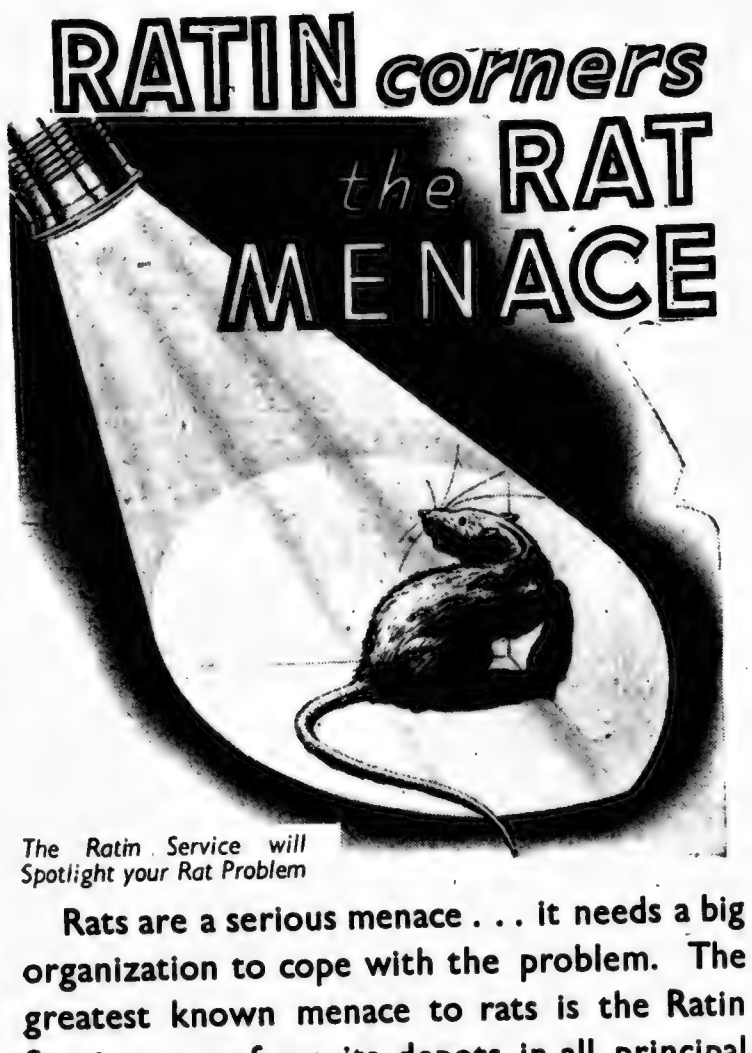
DISILLUSIONED BLUEBIRD. American (U). 655 feet.—Technically sound, amusing, well-drawn cartoon in colour, with gay music and songs.

I CAN HARDLY WAIT. American (U). 1,662 feet.—Rough fun in the kitchen and dentist's chair by the Three Stooges, who maltreat food, furniture and themselves in their own inimitable way. Good light laughter-making featurette.

KILL THAT MOTH. British (U). 1,397 feet.—Intelligent and instructive advertisement featurette of the clothes-moth menace and how to beat it. Of special and topical interest to women. Advertising motif not too obtrusive.

NEW REALM

GOING WYE WAY. British (U). 3,150 feet.—Smooth-running travelogue of one of Britain's best-known and most beautiful river valleys. Good commentary and excellent photography of traditional local industries, historic towns and ancient buildings, with some specially good shots of the fairy-tale beauty of the Forest of Dean. Long featurette full of interest for all.



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FILM STOCK WASTED ON MINISTRY "FLASHES"

Devon and Cornwall Protest to C.E.A. Headquarters

THAT many of the flashes issued on behalf of Government departments were a waste of film stock which could be better utilised for legitimate commercial purposes was the view expressed by Leslie G. Hill, presiding at the monthly meeting of the Devon and Cornwall C.E.A.

The subject was raised by C. J. BUROW, who draws attention to the increasing number of flashes being distributed, and pointed out that they took more time to spool up than trailers. Recently the Ministry of Food had taken to sending out short films, and this week he had received flash films which nobody could understand. Only a fortnight ago he had five flashes sent to him, including one at the beginning and another at the end of the newsreel. In his view they were a complete waste of film, and he considered it time the C.E.A. got busy and did something about it.

MR. BUROW stated that he had had a communication from a firm of distributors stating they could not send much out because of the film shortage, and he felt that the little exhibitors should be catered for. It seemed a pity that some distributors had to refuse good money while Government departments could waste it on flashes.

It was unanimously decided to point out to the C.E.A. that the branch was of the opinion that the issue of so many flashes was a serious waste of film stock which could better be used for providing films for commercial use.

P.A.Y.E. Puzzle

An interesting point in connection with P.A.Y.E. was raised by MAJOR A. O. ELLIS, who stated that the Inland Revenue authorities recently sent him a note asking if he had any part-time workers earning more than £10 a year. When he pointed out to an official that it was common in some kinemas to regard cashiers, usherettes and cleaners as part-time workers, the official seemed fogged and suggested that the simple way out was to submit a list of those workers who had been employed for a year. If generally adopted that line would save members a lot of time in dealing with the question.

Sub-Standard Units

It was reported that the branch's resolution on post-war operations of substandard units had met with a ready response, although it was agreed the problem would apply to urban as well as rural areas.

Regarding the discussion on negotiation of the N.A.T.K.E. in respect of further wages agreement, the chairman thought there was no reason why negotiations should not be continued but that the actual wages should be left to each branch to settle. It was in that respect he considered that the national agreement was being made weak.

Regarding the proposed Managers' Section it was of interest to note that the constitution would finally come to branches so they could have a say in the matter, the Chairman said. He added that he thought it far better if it was to be forced on them to be in the position of having something to say, but whether it would pan out to the good of the Association remained to be seen.

On the motion of P. Myott congratulations were extended to the Chairman on his election as a member of the Legal and Parliamentary Committee of the C.E.A. and also to the C.E.A. and K.R.S. Joint Committee

W. F. Gilley also added his tribute and considered they were fortunate in having Mr. Hill prepared to devote so much time not only to the interests of the branch but the Industry.

Acknowledging, the Chairman wished to dispel the impression that there was a tendency to tame a man if he spoke his mind and said anything against the circuits. He challenged anyone to say he was anti-circuit although he was an independent.

F. P. SMITH, THE MAN WHO MADE NATURE FILMS

F. Percy Smith, who died at Southgate on March 24 after a long illness, will best be remembered for his photographic work on the "Secrets of Nature" series for G.B.I. This he did in association with film and dialogue editor, Mary Field, and producer H. Bruce Woolfe.

He started his career with an appointment of the Board of Education. In 1908 he began his photographic work with Charles Urban, specialising in nature and microscopic work. Even in those days he had developed his technique of speeded-up photography and had shown "The World Before Your Eyes," which included a series of studies of flowers unfolding their petals.

He joined Bruce Woolfe in 1921 to produce the first "Secrets of Nature" film

Smith's work was known in practically every country. In 1930 his "Plants of the Underworld" was shown to the Imperial Conference, organised by the Federation of British Industries.

His non-theatrical work was a great asset to science. In collaboration with Dr. Julian Huxley he filmed a series of biological subjects which increased the popularity of films in schools. The life history of the fern was one subject which he filmed for the eminent botanist, Dr. E. J. Salisbury, F.R.S.

Prizes were awarded for Smith's photographic work in open competition at Brussels and Venice.

He was interested in nothing but his work. Many of the machines in his studio which record the growth of plants were made by himself.

Around the British Studios

DAVID HAND ON STARTING A BRITISH CARTOON INDUSTRY: FIRST DETAILS OF ARTHUR RANK'S NEW PRODUCTION DEPARTMENT

(By Kine. Special Correspondent)

DAVID HAND, who has been brought to London by J. Arthur Rank to establish a specialised cartoon production unit has given me first details of his future plans.

He has been in the cartoon business for 26 years, for 15 of them with Walt Disney.

At the Disney Studios he started as an animator, bringing Mickey Mouse and Donald Duck to life.

Later he became director, supervisor-director and studio supervisor. Disney then assigned him to produce "Snow White" and subsequently "Bambi" and "Victory Through Air Power."

He has already begun to supervise the production of cartoon-type films, both at the G.-B. Instructional studios in Soho Square and at G.-B. Screen Services.

Fifty Artists

There are at present about 50 artists at work, but Hand said that possibly within a year he would have 150, with corresponding increase in other departments.

He mentioned an expansion of the cartoon field to 5,000 employees. In the U.S.A. there were something like 3,000 people engaged on cartoon production.

Artists are to be recruited from the Forces. "This is going to be an All-British Industry. It will provide jobs for hundreds of skilled people, men and women."

To accomplish this large studio accommodation will be necessary. He said that no time is being wasted in making arrangements for suitable cartoon studio space to be acquired.

Children's Subjects

As to the type of animated film to go into production, Mr. Hand said that they would be medical, educational, instructional, industrial and comic. Some would be made for children.

In the latter category he is already co-operating with Mary Feld. Children's cartoons would introduce new friends from the animal and human world—plus a story with a moral.

Animation will include puppets as well as drawings.

"I am supervising a scientific film on sterility in cows," he said. "We are using live photography for part of the film and animating the inside of a cow by drawings, thus achieving something which the live camera cannot.

"The film will explain some of the difficulties in breeding."

A medical film dealing with plastic surgery would incorporate live action of an operation with "cuts" of animation showing a cross-section of the burnt tissues and how the new skin is grafted.

Historical Films

The already much-discussed historical film is now in actual production.

An experimental sequence dealing with Wat Tyler's rebellion is being made, but the film will not be completed for some time.

Mr. Hand said that the development of the British cartoon Industry is faced with a number of technical problems. Equipment at present in use is inadequate, since cameras and fixtures need to be of special design.

"We are ordering new cameras in this country," he remarked.

Paint is Difficult

Paint was another difficulty. At present the G.B.I. cartoon organisation is working with 50 colours and shades, but for good colour work as many as 1,000 shades would be needed. Disney used more than 1,800.

The reason for using so many shades, almost indistinguishable to the non-expert-eye, was because the layers of celluloid used for painting changed the shade of the colour if the camera shot through one celluloid plane to another.

Different shades had to be used to counteract this celluloid colour distortion.

"We shall get a British paint company to co-operate to provide the required shades," he said, "or otherwise grind our own paint."

The most important technical problem was to establish a competent "ideas" department to provide the basic material for the artists.

This, he thought, was where the American cartoon industry failed.

Britain's "Mickey Mouse"

Given the necessary accommodation and equipment, British talent could be developed, providing key men. These in their turn would supervise groups of artists, selecting from them more key men.

Referring to his task of finding a "British Mickey Mouse," Mr. Hand said that the Lay Press seemed to have the wrong idea. No one could invent a national cartoon character—although an American soldier had already forwarded him his idea, a "Cockney Crow."

Britain's "Mickey" would have to evolve from the many characters introduced to the public—much in the same way as Donald Duck and Goofey evolved. The latter, although in Disney films for several years, has only captured the public imagination and sympathy in the last few months.

Referring to Mr. Rank, Mr. Hand said that there were few men who would be willing to finance such a great undertaking which could not show any profit for a number of years, and even fewer men who would encourage the production of this costly type of picture solely for children, to be shown as an educational medium at kinema-club performances.

Vivien Leigh, while appearing in the stage play "The Skin of Our Teeth" at Edinburgh, said that plans are in preparation for a film dealing with the trial of Madeleine Smith.

Miss Leigh will play Madeleine Smith and Olivier Laurence will produce the film.

Gainsborough's "The Wicked Lady"

Scene from THE WICKED LADY, now in production by Gainsborough

A.C.T. ANSWERS WESLEY RUGGLES PRESS CRITICISMS

THE considered attitude of the A.C.T. towards the importation of foreign technicians into British studios is set forth in a statement issued last week in reply to the criticisms by Wesley Ruggles of the Trade Union action in respect of certain personnel he wished to employ for his film "London Town."

At its meeting last week, the General Council of the A.C.T. considered a report of the Press interview given by Wesley Ruggles in which the alleged criticisms occurred.

A statement was subsequently issued in which the General Council expressed surprise that there had been such a statement by Mr. Ruggles as the whole matter had been the subject of a number of meetings between A.C.T., the Ministry of Labour and, on the last occasion, Mr. Ruggles himself.

At that meeting an amicable compromise was reached and Mr. Ruggles specifically asked that no Press statement be issued. Therefore, none was issued, but now it is noted that Mr. Ruggles has issued one of his own.

Accordingly, A.C.T. desires to make clear that it can see no cause at all for the employment of an American production manager as not only are British production managers fully competent to do their jobs, but by reason of their contacts and knowledge as to where facilities, etc., can be obtained, which is a particularly difficult war-time problem, they would be more suitable than somebody else, however brilliant, who had no knowledge of the British film Industry.

As far as the associate producer is concerned, it happened that there are British technicians available who, in A.C.T.'s opinion, have better records than the individual Mr. Ruggles desires to bring over. It was made clear, however, that A.C.T. did not object to Mr. Ruggles' choice coming here as a personal assistant to him, provided a British associate producer was employed.

Accordingly, a settlement was reached on this basis with the full approval of the Ministry of Labour and with the agreement of Wesley Ruggles.

Technical Films Scheme 25 Picture Programme

Technique Film Production's schedule includes 25 films and two productions for the British Council, to be directed by Ronald Riley.

One will deal with Ulster and the other with British Civil Aviation.

A feature length documentary, "Steel," has been completed for the British Council under the auspices of the newly formed Film Producers' Guild. It was written and directed by Ronald Riley.

Intended primarily for overseas showing, the film portrays the craftsmanship and scientific knowledge that is employed in the manufacture of British steel.

Jack Cardiff and Cyril Knowles have filmed the process in Technicolor, their locations including Glasgow, Sheffield and Motherwell.

To overcome lighting problems, quarter of a million candle-power flares were invented. Asbestos screens protected the cameras.

Peter Tanner edited "Steel" and Dr. Hubert Clifford composed the musical score, played by the London Symphony Orchestra under the direction of Muir Mathieson.

Close co-operation has existed between director, editor and musical director in planning the sound track well in advance.

Commentary is spoken by John Laurie.

CLAUDE DAMPIER

CINE FILMS MAKE "MOVIE MIXTURE"

(For Adelphi)

CINE FILMS (of Great Britain) have just completed a quota feature entitled "Movie Mixture" for distribution by Adelphi Films, Ltd.

The film features Claude Dampier, Ronald Frankau, Billie Carlisle, George Pughe, Micki Decima, Lynne Shaw, Bettina Richmond, Bille Castle, Laurel Grey and the Cabaret Girls.

"Movie Mixture" was produced and directed by E. W. White.

Nettlefold's Art Director

The death occurred last week at Walton-on-Thames of W. G. (Billy) Saunders, who was 70 years of age.

In 1913 he joined Walton studios as Art Director. In 1925 he was appointed Production Manager by Capt. Frank Hurley for a film expedition to the Pacific and Dutch New Guinea.

He subsequently returned to art direction at Nettlefold, where he was employed until a few years ago when he retired.

The Ghost Film Finishes

Michael Balcon last week completed his film "omnibus" of ghost stories, "Dead of Night," at Ealing Studios. Cavalcanti shot the final sequences.

With the second unit, Director Basil Dearden completed the final scenes of the linking story.

SEXTON BLAKE RETURNS FROM LOCATION: NEW SEAMARK STORY

WITH Douglas Myers busy on the cutting of Paul Stein's "Waltz Time," Jackie Hunter's "Don Chicago" and Oswald Mitchell's "Old Mother Riley at Home" almost ready for Trade showing, the stages at National Studios—apart from tests and such like—were quiet for the first time in many months.

They were by no means deserted though, for sets have been going up in readiness for the return of John Harlow and his Sexton Blake unit, who have been on location at Boscastle.

Right after the Easter holidays interiors were commenced on this new Blake adventure with David Farrar once more appearing as the famous detective of our boyhood days.

Wilfred Arnold, art director on the production, was taken ill on his return from Cornwall and rushed off for an emergency operation. He is progressing satisfactorily, but in the meantime Tom Seddon, assistant to Arnold, has taken over responsibility for the art direction.

With L. H. Jackson as executive producer and Fred Swann as production manager, the unit comprises Dennis Johnston as first assistant, Jack Bremer and John Aldersley, joint seconds, and Gerald Levy as third.

Joan Wyatt is on continuity, Jimmy Wilson on the cameras with Arthur Grant as operator, Frank Drake on focus and Bryan West, loader.

Harold King is supervising sound with Cecil Thornton as recorder, Leslie Mann, sound camera, and John Moyes boom operator. Frank Buckingham is in charge of stills and Maud Churchill is looking after the wardrobe with Mrs. Tomlinson as assistant.

Tito Carruthers is editing and Henry Hayward in charge of make-up with Dave Aylott as assistant, and Marjorie Whittle hairdresser.

"Query," a screen version of a mystery story by "Seamark," has been adapted for filming by Geoffrey Montgomery Tully, who will direct.

"NIGHT BOAT TO DUBLIN" STARTS

"NIGHT Boat to Dublin," the secret service thriller written and directed by Lawrence Huntington for Associated British, is now in its second week at Welwyn Studios.

Robert Newton plays the leading rôle of David, British intelligence officer, and opposite him is Muriel Pavlow.

John Ruddock, Stuart Lindsell, Laurence O'Madden, Guy Middleton, Valentine Dyall and Marius Goring have leading rôles.

TWO CITIES PROCEED WITH "CARNIVAL" NATIVE VILLAGE IN TECHNICOLOR

SHOOTING last week proceeded well up to schedule on "Carnival" for Two Cities, starring Sally Gray and Michael Wilding, with Stanley Holloway and Bernard Miles and also Jean Kent.

The film is directed by Stanley Haynes and produced by John Sutro and William Sassoon.

Two newcomers to the screen will also be seen in the film. Rhoderick Walker, whose successful screen tests resulted in Two Cities' managing director, F. Del Giudice, giving him a seven-year contract, is already quite well known for his musical adaptations for B.B.C.

Michael Clarke, son of the late Harry Clarke, the famous Irish black-and-white illustrator, comes to the screen via the Dublin Abbey Theatre and Newcastle Repertory.

"Beware of Pity," the Two Cities' production of Stefan Zweig's best seller, is going ahead smoothly at Islington under the direction of Maurice Elvey with W. P. Lipscomb producing in association with Maurice Elvey.

This unusual and dramatic story stars Lilli Palmer, Albert Lieven, Gladys Cooper and Sir Cedric Hardwicke with a brilliant supporting cast.

There is now only one of the seven main characters to be cast.

★

The complete Litu Village set on Stage 5 came to life at Denham once again last week when Thorold Dickinson, director, and the Two Cities' "Men of Two Worlds" unit resumed shooting on the biggest set ever built in England. Producer of this story of the fight against sleeping sickness in Africa is John Sutro, and the stars Eric Portman and Phyllis Calvert with Robert Adams in the leading coloured rôle.

The film is being made in Technicolor, and the vast set, completely reproducing an African village down to the most minute detail, is a colourful attraction to studio visitors.

HAROLD FRENCH

THE MAN WHO MADE "MR. EMMANUEL"

A U.S.A. Success

Harold French, the director of Two Cities' "Unpublished Story," which, following the settlement of the firm's litigation with Columbia, reverts to the Rank interests as regards world distribution, has had a meteoric rise to fame in this war.

French also directed such pictures as "Jeannie," "The Day Will Dawn," "Secret Mission," "Dear Octopus," "English Without Tears" and "Mr. Emmanuel."

In this line-up, two pictures—"Jeannie" and "Mr. Emanuel"—are of particular significance for both of them have successfully crashed the American market, where they have broken all records for British pictures.

Yorkshireman Director of West Riding Film

Ken Annakin, a director of the Film Producers' Guild, and himself a Yorkshireman, has begun to make a film on the West Riding. Written by the Yorkshire novelist, Phyllis Bentley.

The story centres on the work and pastimes of a family who work in the woollen mills, the film will feature Yorkshire's heavy industries and the lives of the people who work in them.

Ken Annakin directed the Ministry of Information film "Pacific Thrust," which explains the strategy of the war in the Far East.

Murray Commentates for Pathe Gazette

Pathe Gazette has secured the services of Ed. Murow, the European Director of the Columbia Broadcasting System, who has recently arrived here from America. He will write and speak the commentary to the newsreel picture of the battle of Iwo Jima.

This is the first commentary Ed Murrow has ever made for a British newsreel. He gives a crisp description of the heroic offensive carried out by the U.S. Marines in their dogged attack on the Jap-held island.

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Bar Committee: Birmingham Dissatisfied

AFTER the Chairman (B. T. Davis) had given his report of the last meeting of the General Council of the C.E.A., members of the Birmingham branch at the March meeting sought further information concerning the proposal to set up a new Joint Committee to deal with bars.

The official report of the meeting of the branch held at the Birmingham Chamber of Commerce states that "Although delegates had been requested not to discuss the matter, it was resolved that, in view of the publicity it had been given in the Trade press, the delegates be requested to give members further information."

Dissatisfaction

"The Chairman then gave a résumé of what transpired at the last meeting of the Joint Committee. During the discussion which followed, dissatisfaction was expressed with the proposed constitution of the new Joint Committee of the C.E.A. and K.R.S., and delegates were instructed at the next meeting of the General Council to press for the matter to be referred back to the branches before any decision was taken."

The report of the C.E.A. Technical Department was referred to a sub-committee of the branch, consisting of Messrs. Ivor Faull and C. W. Hutchin, to examine and report to the branch.

Cheap Admission

The SECRETARY reported that only two cases had been brought to his notice where cheap matinée prices were in operation. One of these had been amicably settled, and matinée prices eliminated. Although every effort had been made in the other case the kinema concerned had so far declined to amend its ways. However, before reporting this case to the General Secretary it was decided to make a further effort. If the proprietor would agree to discuss the matter again Capt. S. W. Clift kindly offered to take part in the deliberations.

Staff Poaching

The question of "poaching of staffs" was again raised. It was felt that this was to be strongly deprecated, and that mutual assistance between members should be the order of the day. Members, therefore, were requested before engaging new employees to be good enough to communicate with their present employers.

H. B. LANE (chairman, Sunday Films Committee) reported that doubt was expressed at the meeting of that committee earlier that day as to the suitability for Sunday exhibition of one of the films reviewed, and the committee had arranged to re-view it.

Publicity Granted

Requests for publicity from the Birmingham Division of the Y.W.C.A. and the National Association of Girls' Clubs and Mixed Clubs were acceded to, subject to the discretion of the managements concerned.

Prior to commencing the business of the meeting, the CHAIRMAN made sympathetic reference to the death of Ernest S. Roberts, the Birmingham architect, whom he described as "an old and respected member of the Association." Members stood in silence as a mark of respect.

ASSOCIATED BRITISH CREATES A CENTRAL TALENT ORGANISATION

ASSOCIATED British has set up the framework of a talent-spotting department which is to find and test young talent recruited from repertory and amateur companies all over the country.

The company believes that it is necessary to develop an active line-up of young talent on whom they can draw not only to play rôles in the many big productions that are waiting floor space at the Welwyn Studios but also pending the day when the Elstree Studios will be released by the Government.

They have engaged Robert Lennard, 32-year-old casting director, to build the new department. Lennard has been spotting talent since the days when Associated British was known as British International Pictures.

He can claim to have had a hand in finding Ray Milland and Errol Flynn. Previously, he worked in a casting agents' office.

Lennard ultimately became one of the youngest casting directors in the British film Industry and was responsible for the casting of "The Stars Look Down" and "Hatter's Castle."

Blackpool Watch Committee has decided to invite kinema proprietors to a meeting to discuss the charity contributions for S.O.

ON THE SET

Phyllis Calvert and Eric Portman, stars of the Two Cities film "Men of Two Worlds," visit the set of CARNIVAL, another Two Cities subject, to wish director Stanley Haines good luck on his first picture as a director. With Miss Calvert is Amy Veness who plays a part in CARNIVAL

FLANAGAN AND ALLEN START A NEW EALING FILM

John Baxter's new Flanagan and Allen comedy, "Here Comes the Sun," began production at Ealing Studios last week, with scenes in a newspaper office designed by Art Director Duncan Sutherland from actual Fleet Street offices.

The story is a comedy of newspaper life with Bud as a sports correspondent and Ches as the newspaper proprietor. One of Bud's jobs is to parade Blackpool among the holiday crowds as "Nobby Bud—spot him and you win £5."

Highspots of the film will include a lively selection of Flanagan and Allen song hits.

The screenplay was written by Reginald Purdell and Bud Flanagan, and will be produced and directed by John Baxter.

The technical unit is as follows: Associate producer, Baynham Honri; unit production manager and first assistant, Billy Russell; second assistant, Muriel Cole; production representative, R. Jones; third assistant, Peter Potter; continuity, Gwen Bartle; assistant, Maisie Hamilton.

Lighting cameraman is Stan Pavey; camera operator, H. Julius; focus operator, M. Shepherd; sound recordist, A. E. Rudolph; sound camera, J. Yeates; art director, Duncan Sutherland; assistant, Charles Woolveridge.

Editor is Vi Burdon; make-up chief, Tom Shenton; assistants, Ernest Taylor and H. Wilton; hairdresser, Betty Baugh; wardrobe supervisor, Marion Horn; assistants, Mrs. Underwood, L. Payne and E. Farrer; property master, Bob Tull; chief electrician, Jack Ford; chief engineer, Eric Williams.

TYBURN REBUILT FOR "THE WICKED LADY"

Visitors to Shepherd's Bush this week will see one of the less pleasing aspects of life in 17th century London. Dominating stage 4 is an enormous gallows, or triple tree, as it was called then, set against a sky backing with stands built at the side for the public who flocked to see the execution. As most Londoners know, Tyburn, where hangings took place in the 17th century, was situated at the junction of Edgware Road, the Oxford Road and Tyburn Lane (now Park Lane). Here a public hanging was an event of great excitement and drew large crowds especially when a highwayman was to be hanged.

This interesting piece of historical background has been reconstructed by Shepherd's Bush craftsmen for Gainsborough's new film, "The Wicked Lady," which Leslie Arliss is directing with R. J. Minney producing and Maurice Ostrer executive producer.

Cyril Hughes Hartman, period adviser on the film, is himself an authority on England under the Stuarts.

Leslie Arliss will be busy for four or five days on this set and a large number of crowd artistes in addition to stars Margaret Lockwood, James Mason, Patricia Roc, Michael Rennie and Jean Kent will be taking part in the scenes.

Charities have benefited by £2,700 since September, 1940, as a result of Sunday concerts at the Broadway, Eccles, Lancs.

COWARD FILM IN FOURTH WEEK

The Noel Coward-Cineguild production, "Brief Encounter," which is in its fourth week of shooting at Denham, is keeping well up to schedule, with David Lean directing and Anthony Havelock-Allan and Ronald Neame in charge of production.

Scenes directed by David Lean last week covered the refreshment room at Milford Junction station where Celia Johnson and Trevor Howard meet before their trains take them home in opposite directions.

Stanley Holloway appears in this new Cineguild production

CAST LINE-UP FOR "PINK STRING"

Michael Balcon, production head of Ealing Studios, announces the first casting details of his forthcoming film version of the successful play, "Pink String and Sealing Wax," which is to start production in April, under Director Robert Hamer.

Mervyn Johns will play the rôle of Strahan, the Brighton chemist, whose strictness forces his family's affections away from him and almost leads to tragedy.

Gordon Jackson plays David, his son, with Sally Ann Howes as his younger sister. Mary Merrall is to be the chemist's wife, and Googie Withers will appear in the character rôle of Pearl, a lady of the Brighton squares, whose murder of her husband involves the chemist's family in a fight for David's life.

S. C. Balcon will be associate producer of the film.

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TRADE SHOW OFFERS—MARCH, 1945

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Belle of the Yukon ...	RKO-Radio ...	84 min.	A	7,586 ft.	Gypsy Rose Lee, Dinah Shore	Moderate star and title top-liner. Nothing to harm youngsters	Mar. 1, 1945	April 30, 1945
Between Two Women ...	M-G-M ...	80 min.	A	7,197 ft.	Lionel Barrymore, Van Johnson	Series booking for the tough. Definitely not for youngsters	Mar. 8, 1945	May 21, 1945
Big Bonanza, The ...	British Lion-Republic	68 min.	A	6,205 ft.	Richard Arlen, Jane Frazee ...	Good average outdoors. Good for youngsters ...	Mar. 1, 1945	Not Fixed
Big Show-Off, The ...	British Lion-Republic	69 min.	A	6,275 ft.	Arthur Lake, Dale Evans ...	Very good second. Safe for youngsters	Mar. 29, 1945	Not Fixed
Bluebeard	Pathe	71 min.	A	6,456 ft.	John Carradine, Jean Parker...	Very good thriller. Not suitable for youngsters	Mar. 22, 1945	July 30, 1945
Border Patrol, The ...	Equity-British	56 min.	U	5,100 ft.	Bill Cody, Molly O'Day ...	Reliable Western "thick-ear." Should not harm youngsters	Mar. 29, 1945	Floating
Bowery Champs	Pathe	61 min.	A	5,573 ft.	Leo Gorcey, Huntz Hall ...	Good pocket serial for industrial audiences. Nothing to harm youngsters. Feeble light fare	Mar. 22, 1945	June 18, 1945
Calling All Husbands...	Warner ...	62 min.	A	5,661 ft.	Ernest Truex, George Tobias...	Fair average second. Safe for the family	Mar. 29, 1945	Not Fixed
Dangerous Passage ...	Paramount ...	62 min.	A	5,544 ft.	Robert Lowry, Phyllis Brooks	Thick-ear solely for the sticks. Hardly suitable for youngsters	Mar. 8, 1945	Not Fixed
Faces in the Fog ...	British Lion-Republic	71 min.	A	6,447 ft.	Jane Withers, Paul Kelly ...	Good average booking. Safe for the family ...	Mar. 1, 1945	Not Fixed
Falcon in Hollywood, The	RKO-Radio	67 min.	A	6,030 ft.	Tom Conway, Veda Ann Borg ...	Very good general booking. Nothing to harm youngsters	Mar. 1, 1945	Not Fixed
†Fighting Lady, The ...	20th Century-Fox	61 min.	U	5,504 ft.	———	Outstanding documentary. Nothing to harm youngsters	Mar. 1, 1945	Not Fixed
Flame of Barbary Coast	British Lion-Republic	91 min.	A	8,208 ft.	John Wayne, Ann Dvorak ...	Capital general booking. Safe for youngsters ...	Mar. 1, 1945	Not Fixed
*For You Alone	Butcher's ...	96 min.	U	8,850 ft.	Lesley Brook, Jimmy Hanley...	Cast-iron popular box-office bet. Great for the family	Mar. 8, 1945	May 28, 1945
Gentle Annie	M-G-M ...	80 min.	A	7,166 ft.	James Craig, Donna Reed ...	Good "outdoors." Should not harm youngsters...	Mar. 15, 1945	Not Fixed
Girl Rush	RKO-Radio ...	65 min.	A	5,850 ft.	Frances Langford, Wally Brown	Moderate comedy second. Nothing to harm youngsters	Mar. 1, 1945	Not Fixed
Great Mike, The ...	Pathe	69 min.	U	6,230 ft.	Stuart Erwin, Buzzy Henry ...	Good general booking. Great for youngsters ...	Mar. 22, 1945	June 4, 1945
Hangover Square ...	20th Century-Fox	76 min.	A	6,945 ft.	Laird Cregar, Linda Darnell ...	Very good thriller. Definitely not for juniors ...	Mar. 8, 1945	April 9, 1945
Here Come the Waves ...	Paramount ...	99 min.	U	9,000 ft.	Bing Crosby, Betty Hutton ...	Excellent light booking. Great for the family ...	Mar. 29, 1945	May 7, 1945
I Accuse My Parents ...	Pathe	68 min.	A	6,136 ft.	Mary Beth Hughes, Robert Lowell	Very moderate "programmer." Not suitable for youngsters	Mar. 22, 1945	June 25, 1945
Invisible Message, The	Equity-British	58 min.	U	5,250 ft.	Big Boy Williams, Marion Shilling	Useful Western support. Good for youngsters ...	Mar. 15, 1945	Floating
Keep Your Powder Dry	M-G-M ...	92 min.	U	8,369 ft.	Lana Turner, Laraine Day ...	Very good general "programmer." Nothing to harm youngsters	Mar. 29, 1945	April 30, 1945
Lake Placid Serenade...	British Lion-Republic	86 min.	U	7,688 ft.	Vera Hruba Ralston, Eugene Pallette	Capital light booking for all classes. Great for the family	Mar. 29, 1945	Not Fixed
Law and Order	Equity-British	57 min.	U	6,136 ft.	Tom Tyler, Rex Lease ...	Handy western support. Good for youngsters ...	Mar. 22, 1945	Floating
Lights of Old Santa Fe	British Lion-Republic	77 min.	U	6,893 ft.	Roy Rogers, George Hayes ...	Excellent Roy Rogers. Great for youngsters ...	Mar. 29, 1945	Not Fixed
Lone Troubadour, The...	Equity-British	58 min.	U	5,250 ft.	Fred Scott, Claire Rochelle ...	Reliable western for the family, industrial audiences and youngsters	Mar. 8, 1945	Floating
Minstrel Man	Pathe	67 min.	U	6,025 ft.	Benny Fields, Gladys George ...	Very good popular booking. Just right for youngsters	Mar. 15, 1945	July 9, 1945
Moscow Skies	Soviet Film Agency	82 min.	U	Approx. 8,000 ft.	Peter Aleinikov, Nina Mazayeva	Good specialised hall booking	Mar. 15, 1945	Not Fixed
†National Velvet ...	M-G-M ...	123 min.	U	11,088 ft.	Mickey Rooney, Elizabeth Taylor	Big box-office proposition for all classes and the family in particular	Mar. 15, 1945	Not Fixed
*Place of One's Own, A	Eagle-Lion ...	97 min.	A	8,700 ft.	Margaret Lockwood, James Mason	Excellent British picture. Nothing to harm youngsters	Mar. 22, 1945	Not Fixed
Prelude to Victory ...	Premier ...	50 min.	U	4,390 ft.	———	Good showman's subject. Handy footage... ...	Mar. 22, 1945	Floating
Secret Stranger, The	Equity-British	58 min.	U	5,200 ft.	Rex Lease, Janet Chandler ...	Passable western support. Good for youngsters...	Mar. 22, 1945	Floating
See My Lawyer	G.F.D.-Universal	69 min.	U	6,249 ft.	Olsen and Johnson, Grace McDonald	Capital escapist entertainment for the masses and troops. Good for youngsters	Mar. 8, 1945	May 7, 1945
Shadow of Suspicion ...	Pathe	69 min.	A	6,143 ft.	Marjorie Weaver, Peter Cookson	Acceptable popular second. Nothing to harm youngsters	Mar. 22, 1945	July 23, 1945
She Gets Her Man ...	G.F.D. Universal	74 min.	A	6,652 ft.	Joan Davis, Leon Errol ...	Very good light booking. Nothing to harm youngsters	Mar. 29, 1945	April 9, 1945
Singing Cowgirl, The ...	Independent ...	60 min.	U	5,390 ft.	Dorothy Page, Dave O'Brien	Reliable western second for the masses and youngsters	Mar. 22, 1945	Immediate
*Sportlight on Dogs ...	Renown ...	31 min.	U	3,129 ft.		Valuable general fill-up. Good for kids	Mar. 15, 1945	April 2, 1945
Suspect, The	G.F.D.-Universal	85 min.	A	7,657 ft.	Charles Laughton, Ella Raines...	Attractive title and star crime fare	Mar. 22, 1945	July 23, 1945
Swing Hostess	Pathe	73 min.	U	6,696 ft.	Martha Tilton, Iris Adrian ...	Very moderate second. Nothing to harm youngsters	Mar. 15, 1945	June 11, 1945
Swing Out Sister ...	G.F.D.-Universal	60 min.	U	5,431 ft.	Rod Cameron, Frances Raeburn	Moderate "second." Safe for juveniles	Mar. 22, 1945	April 16, 1945
Tall in the Saddle ...	RKO-Radio ...	87 min.	A	7,832 ft.	John Wayne, Ella Raines ...	Capital horse opera. Great for youngsters ...	Mar. 8, 1945	May 7, 1945
This Man's Navy ...	M-G-M... ...	100 min.	U	8,983 ft.	Wallace Beery, James Gleason	Very good family and industrial booking. Great for kids	Mar. 8, 1945	April 16, 1945
Thoroughbreds	British Lion-Republic	55 min.	A	4,996 ft.	Tom Neal, Adele Mara... ...	Reliable second for the masses, family and youngsters	Mar. 29, 1945	Not Fixed
Tomorrow the World ...	United Artists	85 min.	A	7,727 ft.	Fredric March, Betty Field ...	Good out-of-the-rut booking for the majority of halls. Hardly suitable for youngsters	Mar. 8, 1945	June 11, 1945
†To-night and Every Night	Columbia ...	91 min.	U	8,250 ft.	Rita Hayworth, Janet Blair ...	Excellent general booking. Nothing to harm	Mar. 15, 1945	May 21, 1945

	†To-night and Every Night	Columbia ...	91 min.	U	8,259 ft.	Rita Hayworth, Janet Blair ...	Excellent general booking. Nothing to harm youngsters	Mar. 15, 1945	May 21, 1945
	Tree Grows in Brooklyn, A	20th Century-Fox	129 min.	A	11,569 ft.	Dorothy McGuire, Peggy Ann Garner	Outstanding general booking. Definitely not for youngsters	Mar. 15, 1945	Not Fixed
U	Unseen, The	Paramount ...	82 min.	A	7,326 ft.	Gail Russell, Joel McCrea ...	Moderate title and star shocker. Hardly suitable for juveniles	Mar. 15, 1945	April 23, 1945
W	West of the Rio Grande	Pathe	57 min.	U	5,132 ft.	Johnny Mack Brown, Raymond Hatton	Good western support. Just the thing for youngsters	Mar. 22, 1945	July 16, 1945
Y	*Yank in Australia, A	Equity-British	64 min.	A	5,900 ft.	Al Thomas, Hartney Arthur ...	Novelty quota fill-up. Safe for youngsters ...	Mar. 22, 1945	Not Fixed
	Youth Runs Wild ...	RKO-Radio ...	67 min.	A	6,002 ft.	Bonita Granville, Tessa Brind...	Title booking solely for the sticks. Unsuitable for youngsters	Mar. 1, 1945	May 28, 1945

REISSUES

A	Adventures of Marco Polo, The	New Realm ...	86 min.	U	7,750 ft.	Gary Cooper, Sigrid Gurie ...	Fair general booking. Safe for youngsters ...	Mar. 29, 1945	Floating
	Captain Caution ...	Renown ...	83 min.	A	7,583 ft.	Victor Mature, Louise Platt ...	Fair reissue for the industrial masses. Children should enjoy it	Mar. 1, 1945	Floating
C	*Come Up Smiling ...	Ambassador F.P.	65 min.	U	5,868 ft.	Will Mahoney	Harmless for youngsters	Mar. 22, 1945	Floating
	Cynara	I.F.R.	78 min.	A	7,019 ft.	Ronald Colman, Kay Francis ...	Star reissue which should prove a worthwhile booking	Mar. 29, 1945	Immediate
D	Dad Rudd, M.P. ...	Ambassador F.P.	83 min.	U	7,357 ft.	Bert Bailey, Connie Martyn ...	Sound popular booking	Mar. 22, 1945	Floating
	Dodsworth	Grand National	102 min.	A	9,290 ft.	Ruth Chatterton, David Niven	Outstanding revival. Should not harm youngsters	Mar. 8, 1945	Mar. 12, 1945
K	Kid Millions	I.F.R.	89 min.	A	8,100 ft.	Eddie Cantor, Ann Sothern ...	Capital revival for the masses and troops. Nothing to harm youngsters	Mar. 29, 1945	Immediate
L	Laughing Irish Eyes ...	British Lion-Republic	70 min.	U	6,348 ft.	Phil Regan, Walter C. Kelly ...	Useful reissue. Safe for the family	Mar. 1, 1945	Not Fixed
M	*Man from Toronto, The	Equity-British	78 min.	U	6,921 ft.	Jessie Matthews, Ian Hunter ...	Light comedy booking. Good for youngsters ...	Mar. 15, 1945	Not Fixed
P	*P.C. Josser	Equity-British	88 min.	U	8,044 ft.	Ernie Lotinga, Garry Marsh ...	Useful revival for the industrial masses and youngsters	Mar. 8, 1945	Not Fixed
S	*Sport of Kings ...	Equity-British	96 min.	U	8,850 ft.	Gordon Harker, Leslie Henson	Great for youngsters	Mar. 22, 1945	April 9, 1945
T	Tarzan's Secret Treasure	M-G-M ...	81 min.	U	7,294 ft.	Johnnie Weissmuller, Maureen O'Sullivan	Capital comedy reissue for all classes and ages	Mar. 15, 1945	Not Fixed
	*Turned Out Nice Again	Ealing Dist. ...	81 min.	U	7,257 ft.	George Formby, Peggy Bryan ...	Star reissue with good possibilities for the showman	Mar. 15, 1945	Not Fixed

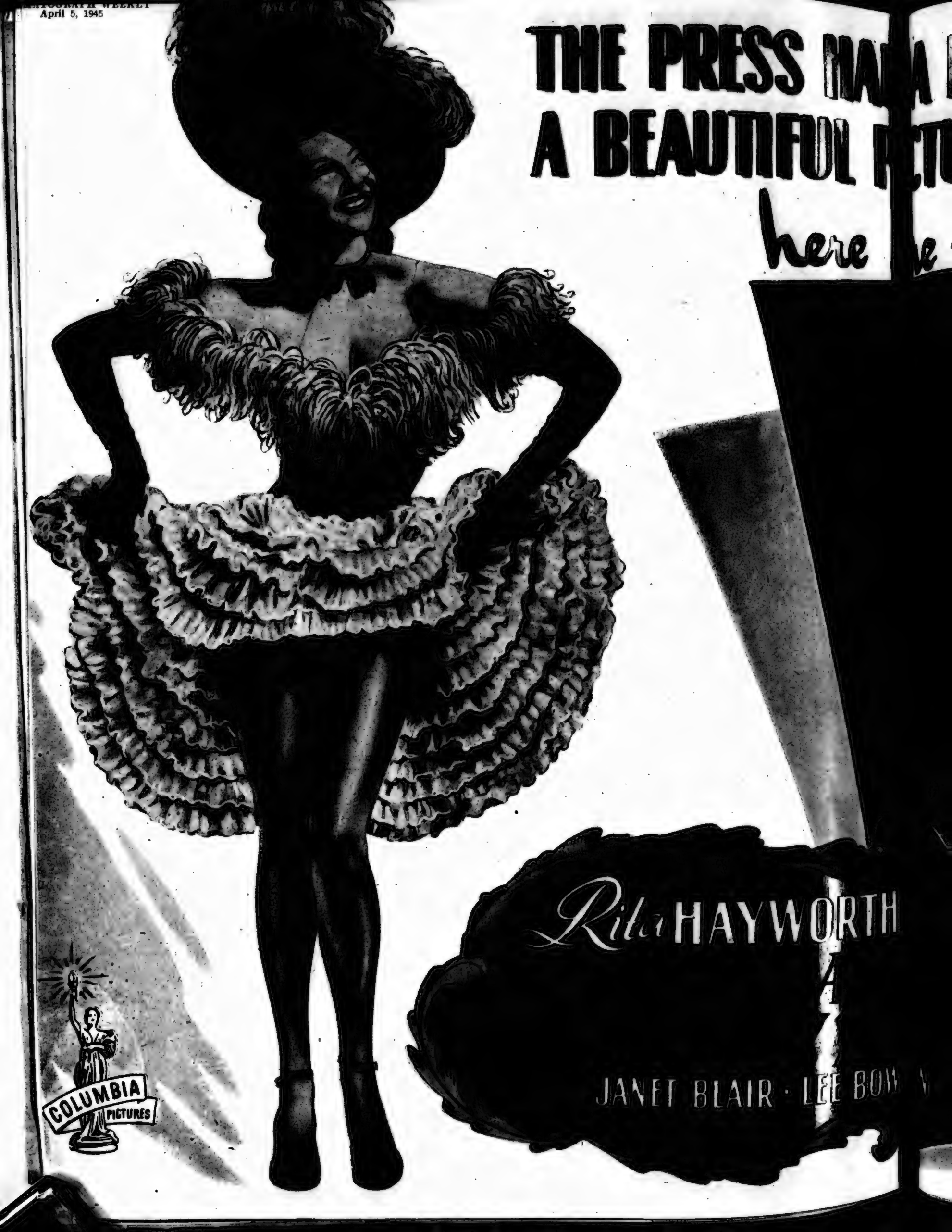
WHAT'S RELEASED IN APRIL, 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
APRIL 2	†Can't Help Singing	G.F.D.-Universal ...	F. 8008	90	U	8,119	Deanna Durbin, Robert Paige	Feb. 15, 1945
,,	Music for Millions	M-G-M	F. 8004	117	A	10,551	Margaret O'Brien, June Allyson...	Feb. 15, 1945
,,	†Song to Remember, A	Columbia	F. 7879	112	A	10,087	Paul Muni, Merle Oberon...	Nov. 23, 1944
,,	*Sportlight on Dogs	Renown	Br./E. 8104	31	U	3,129	———	Mar. 15, 1945
APRIL 9	Dead Man's Eyes	G.F.D.-Universal ...	F. 7925	64	A	5,766	Lon Chaney, Jean Parker	Jan. 18, 1945
,,	Ever Since Venus	Columbia	F. 7977	74	U	6,692	Ina Ray Hutton, Hugh Herbert...	Feb. 8, 1945
,,	Guest in the House	United Artists	F. —	119	A	10,888	Anne Baxter, Ruth Warwick	Feb. 1, 1945
,,	Hangover Square	20th Century-Fox ...	F. 8055	76	A	6,945	Laird Cregar, Linda Darnell	Mar. 8, 1945
,,	*Man From Morocco, The ...	Pathe	Br./Tr. 8035	116	A	10,431	Anton Walbrook, Margaretta Scott	Feb. 1, 1945
,,	Night Club Girl	G.F.D.-Universal ...	F. 7935	56	U	5,093	Vivian Austin, Billy Dunn	Jan. 25, 1945
,,	She Gets Her Man	G.F.D.-Universal ...	F. 8107	74	A	6,652	Joan Davis, Leon Errol	Mar. 29, 1945
,,	When Strangers Marry	Pathe ...	F. 7901	67	A	6,049	Kim Hunter, Dean Jagger	Jan. 25, 1945
APRIL 16	None But the Lonely Heart ...	RKO-Radio	F. 8028	113	A	10,190	Cary Grant, Ethel Barrymore	Feb. 22, 1945
,,	Since You Went Away	United Artists	F. 7909	172	U	15,360	Claudette Colbert, Jennifer Jones	Dec. 28, 1944
,,	Singing Sheriff, The	G.F.D.-Universal ...	F. 8040	63	U	5,631	Bob Crosby, Fay McKenzie	Feb. 22, 1945
,,	Soul of a Monster	Columbia	F. 7841	61	A	5,542	Erik Rolf, Jeanne Bates	Dec. 14, 1944
,,	Swing Out Sister	G.F.D.-Universal ...	F. 8109	60	U	5,431	Rod Cameron, Frances Raeburn	Mar. 22, 1945
,,	This Man's Navy	M-G-M	F. 8057	100	U	8,983	Wallace Beery, James Gleason	Mar 8, 1945
,,	Wave, a Wac and a Marine, A ...	Pathe	F. 7963	69	U	6,311	Elyse Knox, Alan Dinehart	Jan. 25, 1945
APRIL 23	Keys of the Kingdom, The ...	20th Century-Fox ...	F. 8026	137	A	12,303	Gregory Peck, Thomas Mitchell	Feb. 22, 1945
,,	Strangers in the Night	British Lion-Republic ...	F. 7917	56	A	5,036	William Terry, Virginia Grey	Jan. 11, 1945
,,	They Are Guilty	Pathe	F. 7964	74	A	6,767	Helen Vinson, Lyle Talbot	Jan. 25, 1945
,,	Unseen, The	Paramount	F. 8063	82	A	7,326	Joel McCrea, Gail Russell	Mar. 15, 1945
APRIL 30	Belle of the Yukon	RKO-Radio	F. 8045	83	A	7,586	Gypsy Rose Lee, Randolph Scott	Mar. 1, 1945
,,	Dark Mountain	Paramount	F. 7817	56	A	5,079	Robert Lowry, Ellen Drew	Nov. 30, 1944
,,	End of the Road	British Lion-Republic ...	F. 7919	51	A	4,643	Edward Norris, John Abbott	Jan. 11, 1945
,,	Johnny Doesn't Live Here Any More	Pathe	F. 7758	73	A	6,752	Simone Simon, James Ellison	Oct. 26, 1944
,,	Keep Your Powder Dry	M-G-M	F. ——	92	U	8,369	Lana Turner, Laraine Day	Mar. 29, 1945
,,	†Something for the Boys	20th Century-Fox ...	F. 7948	87	U	7,817	Carmen Miranda, Michael O'Shea	Jan. 25, 1945

REISSUES

APRIL 2	*Somewhere in Camp	Butcher's	Br./R. 5031	90	U	7,948	Harry Korris, Frank Randle	Nov. 30, 1944
APRIL 9	Tarzan's Secret Treasure ...	M-G-M	F. 4902	81	U	7,294	Johnnie Weissmuller, Maureen O'Sullivan	Mar. 22, 1945

*A British Picture. †In Technicolor.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NEW M-G-M PICTURES IN PRODUCTION

Three Technicolor Musicals

THE first adult rôle of a former baby star always provides a selling point for the exhibitor, and there will be nostalgic memories of the performances of Cora Sue Collins, the little M-G-M star of "Smilin' Through" and "Anna Christie" and other popular subjects, when she appears as a grown up in "Week End at the Waldorf."

Now Cora has returned to the studio where she was a star at the age of four, to play one of her first adult rôles as a young bride in "Week-end at the Waldorf."

The next "Hardy" family picture will not include Mickey Rooney, who is serving with the U.S. Forces in France. The story (as yet untitled) will be written by Booth Tarkington. Carey Wilson will produce.

Technicolor Musical

Although for years the pre-eminent musical-comedy actress of the British stage, it was not until recently that she was called upon to appear in a film musical This was "Early to Wed," her last film for M-G-M before sailing to England to take part in the Two Cities' film "Beware of Pity."

"Early to Wed" is a musical-comedy in Technicolor, and stars Lucille Ball, Van Johnson and Esther Williams, with Keenan Wynn. Edward Buggell is directing.

The supporting cast includes Ethel Smith, who will play an exciting Colombrian dance number on the electric organ, and Paul Harvey, one of Hollywood's busiest character actor, who portrays a newspaper editor, employer of Van Johnson and Keenan Wynn.

Dream Ballet

Leading off with a lavish dream ballet on which Fred Astaire. Lucille Bremer and twenty-six specially trained dancers have rehearsed for the past months, "Yolanda and the Thief," Technicolor fantasy, went before the cameras recently. The ballet is the first of three numbers reuniting Astaire and Miss Bremer as a dance team Their performance is one of the highlights of this musical, the scene of which is laid in a mythical tropical country.

Another intriguing sequence is a puppet scene for which Remo Bufano is manufacturing a cast of marionettes. The sequence takes place early in the film, and by allegory sets the main premise of the story in fantasy.

Esther Williams, Van Johnson and Tommy Dorsey in THRILL OF A ROMANCE (M-G-M)

the Technicolor

Bufano was recently acclaimed for his production of the puppet animals in the Broadway stage production "Skin of Your Teeth."

Already signed in the supporting cast are Frank Morgan, Leon Ames and Mildred Natwiek.

Producer Arthur Freed has once more turned songwriter for "Yolanda and the Thief." With Harry Warren, Freed has penned the six tunes which highlight the Technicolor romance. Vincente Minnelli is directing.

"Close Shave"

Frances Rafferty, who usually plays straight dramatic rôles, has been assigned her first comedy rôle in the Abbott and Costello starring film, "Close Shave," which Martin Gosch will produce.

Frances will portray a young actress and dancer in a motion picture studio, where Abbott and Costello open up a new bag of comedy tricks.

Dramatic Subject

One of the most important dramatic pictures of 1945 has been announced by M-G-M.

The picture is "The Postman Always Rings Twice," from the celebrated best seller by James Cain. It will be made with an all-star cast, according to studio announcement, and will have five important stars in the five top rôles, with a supporting cast of well-known players. Carey Wilson will produce. Director and cast will be announced later.

A scene from ZIEGFELD FOLLIES M-G-M's spectacular musical

CHAPLIN AS BLUEBEARD

Chaplin is preparing his next picture, "Monsieur Bluebeard." He will write the story, produce and direct, as well as appearing in the film, which will be a satire on the life of Henri Landru, the notorious "French Bluebeard" murderer. Chaplin has been working on the script for the last two years.

Constance Collier, international actress, playwright and producer, is on the production staff, engaged on preliminary research work on the film. Chaplin will make a departure from the familiar "little chap," his characterisation in the new picture discarding the traditional moustache, baggy trousers, and wobbly cane. "Monsieur Bluebeard" will be released through United Artists.

Warner Bros. Story Pool Totals 79 Plays

Big Stage Hits for Early Production

THE recent announcement that Jack L. Warner had bought the screen rights of "The Voice of the Turtle," John Van Druten's Broadway success, brings the Warner production pool of stories for screening up to 79. It is from this pool of material that the 1944-45 schedule will be made.

Other properties in the Warner production pool are made up of 15 London and New York stage successes, 32 best selling novels and 32 original stories. More than £250,000 was paid for the screen rights of the four plays, "Voice of the Turtle," "Junior Miss," "Chicken Every Sunday" and "Wallflower." Of these only "Junior Miss" has yet been seen on the British stage.

Other Purchases

More recent purchases include "The Two Mrs. Carrols," in which Elisabeth Bergner has already completed a year's successful Broadway run: "Pillar to Post," a play in which Ida Lupino, Jack Carson and Sydney Greenstreet will star on the screen. Emlyn Williams' "The Corn is Green" is already in production, starring Bette Davis, while "Old Acquaintance," by John Van Druten, is completed with Miss Davis in the starring part, and will be shown here about Christmas.

New Blood

A story pool of 79 is an all-time record for a film studio, and the large proportion of originals, it is claimed, shows the high standard of writing talent available to the company. There are 40 scenario writers under contract, 16 directors, 14 producers and four musicians. In each of these departments of film production Warners last year won Academy Awards.

The acting list includes 25 stars and 56 featured players.

New talent is always being sought by Jack L. Warner, and for "The Voice of the Turtle" he has signed up the Broadway producer, the most successful for many years, to produce the screen version. He is Alfred de Liagre, who will arrive at Hollywood to work side by side with such a famous producer as Jesse L. Lasky, who has been assigned the task of producing "The Two Mrs. Carrols."

First PRC Colour Film in Work

PATHE RELEASES

PATHE have received news from Monogram and PRC concerning the current Hollywood productions, which Pathe will release in this country. The schedule includes a colour film from PRC and an old-time musical from Monogram.

PRC's first colour film, "Enchanted Forest," has gone into production. Edmund Lowe, Brenda Joyce, Harry Davenport, Jean Litel and five-year-old Billy Severn play the leading characters.

The largest interior set ever used by PRC studios has been put up following the return of the location units from the Redwood Forest in the Santa Cruz mountains. The set reproduces scenes in the forest and covers two stages, or about 21,000 square ft. of floor space.

Lew Landers directs this production, and a musical score has been written by Albert Hay Malotte and Larry Morey.

Monogram's Old-time Musical

Ralph Murphy has been assigned to direct "Sunbonnet Sue," claimed to be Monogram's best production of the present season. Gale Storm and Phil Regan are to star in this old-time musical, which features the popular melodies of Gus Edwards.

The next East Side Kids' comedy will be "Come Out Fighting." In addition to Leo Gorcey and Huntz Hall, the cast will include Addison Richards, Constance Howard, Johnny Duncan, Pat Gleason and Milton Kibbee.

Bruce Cabot, recently discharged from the Army, has been signed by Monogram to play opposite Kay Francis in the drama "Divorce."

Co-producer, as well as star of the film, this is the first of a series of productions which Kay Francis is to make under her recent contract. Others in the cast are Helen Mack, John Calkins, and Larry Olsen.

Monogram's "Dillinger," based on the life-story of the famous gangster, has been completed. In the principal roles are Lawrence Tierney, Edmund Lowe, Anne Jeffreys, and Elisha Cook, Junr.

Monogram claims that the completed production "They Shall Have Faith," starring Gale Storm, is one of the company's best pictures for several years.

In this modern story Gale Storm is supported by Sir Aubrey Smith, John Mack Brown, Frank Craven, Mary Boland, Conrad Nagel and Johnny Downs.

Smiley Burnette Goes to Columbia

Columbia announces that it has just signed Smiley Burnette to a three-year contract.

Smiley Burnette is the most popular Western character of recent years. His new contract calls for eight features a year for three years. will be co-starred in all these pictures with Charles Starrett.

The nickname by which Burnette has been known in previous successes, that of "Fr will be dropped under the of his new Columbia assignment and he will feature in future a character named "Smiley." will continue to use his famous horse, "Black-Eyed Nellie."

Continued from page 3

V-Day Policy of Provincial Exhibitors

a performance ... Some felt that to do so might cause ... oliness.
"We are e... bitors, not purveyors of hot news. ... us stick to our jobs," one manager ... old the KINE.

Birmingham Undecided

Birmingham and district exhibitors have not come to any decision regarding V-day. Neither has the Public Entertainments Committee of the licensing justices.

Pending receipt of national instructions from the Government, it will be a case of "business as usual," providing the staffs remain on duty.

The only occasion on which the matter was raised by the Birmingham and Midlands branch of the C.E.A. was in August, when, although the general view of members was that kinemas should close on that day, it was left to the discretion of delegates to express their views when the matter was discussed by the General Council.

R. T. Davis (chairman) told the KINE. that since then no further action has been taken by the branch.

In Nottingham

Notts and Derby C.E.A. decided in September last to open all kinemas as usual on V-day and no alteration is planned. Nottingham and Notts County police forces are issuing no directions or recommendations.

Sheffield Leaves Question Open

When V-Day comes Sheffield kinemas will keep open or shut at the discretion of individual owners. This was decided some months ago by Sheffield C.E.A. when the question was raised. This decision was taken in spite of experiences given by members of the last-war aftermath, when people, in their exuberance stood on seats, tore curtains and did much damage.

"Experience is proving that the rowdyism of the past is now almost non-existent," and, said A. R. Favell (secretary of the Sheffield C.E.A.), "people will be more orderly, I think, than was the case after the last war. Exhibitors will be able to judge from preliminary victory reactions whether to keep open or not."

Portsmouth Says "Open"

No official direction has been given in Portsmouth and district in connection with the V-Day celebrations, but the general feeling seems to be, both on the part of the authorities and the exhibitors, that they should remain open to help relieve the crowds on the streets. Experience of Armistice Day, 1918, showed that there was a genuine desire on the part of a large section of the public for some quiet entertainment, and that fears of damage were largely exaggerated.

V-Pageant at Bournemouth

The Bournemouth sub-section of the Hants and Dorset branch C.E.A. decided recently to leave the matter to individual exhibitors.

Inquiries by the KINE. revealed that there is a wide divergence in the arrangements which will probably be made. At one kinema the stage is to be a pageant on a patriotic nature, and at another a special feature of the show is to be devoted to the children.

Other kinemas are closing in order to give their staffs an opportunity of taking part in whatever celebrations there may be arranged.

V-Day in Sussex

V-day procedure in Sussex will be, as far as known at present, "carry on as usual."

Exhibitors are prepared for the usual scenes of rejoicing, but they do not fear any undue damage to their kinemas.

As far as I know we shall run as usual," Coun. R. E. Richards, of Eastbourne, told the KINE. "I do not see any point in closing, especially if it is a wet day, for people will probably want more than ever to go to the kinema."

Dan Benjamin said that as far as the Brighton kinemas were concerned, it had been left to individual discretion. "We shall carry on as usual," he said. "I have a special trailer ready with records of the National Anthems of the United Nations and a special display of flags. I imagine most other exhibitors have their plans in readiness for the great day."

Scotland and the North

In the Northern Counties and in Scotland, exhibitors are abiding by the decision taken last autumn to keep kinemas open on V-Day.

Members recognised the probability that, if there was a definite V-Day with the spontaneous mass celebration anticipated by those who remember Armistice Day, 1918, the decision would be taken out of their hands by the staffs leaving in a body to join the crowds in the streets.

Edinburgh

Edinburgh decided that as the local police authorities thought that kinemas should be open as usual, this should be done, as it was highly desirable, in view of the difficulties of traffic control, that as many people should be taken off the streets as possible.

It was unanimously decided also that staffs on duty should have an extra day's pay, with the probability also—this was not finally decided—of a holiday in lieu of their work on V-Day.

The Executive of the Scottish Branch, C.E.A., was informed by Chief Constable McCulloch some months ago that he was recommending to the magistrates that all kinemas and houses of entertainment should be kept open on V-Day. He wanted people off the streets, and it was better that they had some place to go to.

Exhibitors, in view of this, decided unanimously to keep their houses open. It is expected, too, that the dance halls will continue as late as possible, perhaps on to the early morning. Transport services will be kept going as usual.

F. V. Chambers (Chairman of the North Staffs C.E.A.) stated that kinemas will probably open in the normal way if permission is granted—though there may be difficulties with regard to the staff.

BOLTON'S "ANSWER TO SUNDAY CONCERTS"

About 2,500 people attended the Odeon, Bolton, on Sunday when the much-debated concert was given in aid of the Mayor of Burnley's Victory Centre and the R.A.F. Benevolent Fund. The Mayor said that the large audience present was an answer to all the arguments against Sunday concerts in general and that one in particular.

Emery Adds Another

J. F. Emery Circuit, Manchester, of which J. F. Emery, J.P., M.P., is the principal, has been enlarged by the addition of the Victoria Theatre, Hartshill, Stoke-on-Trent.

This theatre which seats 700, has been purchased outright. W. Lyon Stubbs, who has been installed as manager, has been transferred from one of the other kinemas in the circuit.

The Emery group now comprises more than 30 halls.

GLASGOW DISCUSSES RECLASSIFICATION PLANS

Possible Precedent in Future Wage Agreements

A GLASGOW and West of Scotland Section of the C.E.A. was formed by local members last week at a meeting at which James McBride, chairman of the Scottish branch, presided. Mr. McBride was appointed section chairman. The chief topics of discussion were the proposed Managers' Section and proposed reclassification of halls and its possible effect on wages agreement.

Sir Alexander B. King and Louis Dickson were elected delegates.

MR. TURNER in giving the executive report, said that in response to the Ministry of Fuel and Power they had made reductions in their lighting and a letter had been received from Lord Balfour thanking them for their efforts.

The General Secretary had written asking whether the policy regarding cheap matinee prices was being adhered to.

Replies from members were still coming in.

Exhibitors were recommended to co-operate in collections in aid of the British Sailors' Society should have the co-operation of all exhibitors. They had already started in Dundee and Glasgow and the West of Scotland date was from March 31, with the remainder of Scotland following at the end of April.

Decoration by Order

Regarding a request by the Glasgow Master of Works for redecorating, etc., he had sent out a questionnaire to which he had already received replies.

In reply to Mr. Green, who asked how the exhibitors had replied to the letter regarding the Master of Works, Mr. TURNER said that there had been a few replies, but in the majority of cases the tone of the letters indicated that no exception could be taken.

Mr. GREEN pointed out that all that the authorities should be concerned with was the comfort of the people. The Master of Works had no authority to order the painting and washing of picture houses, and he thought a deputation should go along to the Master of Works.

In reply, Mr. TURNER said that the majority of the letters did not indicate any real complaint, and after some discussion it was agreed that no deputation be sent.

Mr. BEDGOOD asked if the Master of Works was entitled to go into the operating-box of the theatre without making his presence known to the manager.

Mr. MCBRIDE said in reply that the Fire Master, Master of Works and the police had such a privilege in the interests of public safety.

Reclassification

H. J. GREEN reported on the annual meeting of the Association, and dealt principally with reclassification of halls.

He hoped that the question of delegates' expenses had been satisfactorily settled.

Mr. BENNELL said there was one point in regard to the matter of reclassification he would like to make: they should try to make this a point of national agreement.

The question of wages should be left to the branches, and the Edinburgh section had suggested that this question of reclassification should be considered by all the branches. As a result he had proposed at the General Council that the question should be deferred and classification made a national matter instead of a local one.

MR. MCBRIDE said when reclassification was decided upon, every branch would have an opportunity to send in their recommendations. He felt that no one objected to the C.E.A. fee, but this should not apply to other trade union contracts.

SIR ALEXANDER B. KING said that nothing had been done in connection with the reclassification of halls, because the time was inopportune, but at the same time all branches were asked to send in their recommendations, and the Scottish branch would have an opportunity along with all the other branches to discuss the matter.

GEORGE SINGLETON said the members were not concerned primarily with the increase in the C.E.A. subscription, but there were other anomalies, and nothing could be done without consideration of the data which we seemingly could not get from the General Secretary. They could only protest, and he thought the exhibitors were quite justified in bringing the matter up.

JAMES WALLACE pointed out that the General Secretary had promised the information on many occasions, but they had still not got it.

SIR ALEXANDER KING, as a member of that Committee, definitely stated that this information would be got for the Scottish branch.

Mr. MCBRIDE said that since the original classification of halls they had added one more grade—a class A-V, £21. Class A, 10 guineas; class B, 5 guineas; and class C, 2 guineas.

Mr. GREEN suggested that the figures should go to Mr. Fuller, as otherwise after the war it would be a very bad point from the wage agreement point of view. If there was a slump, exhibitors would be forced on to the defensive, and he could foresee continual work for the Head Office in the matter of regulating wages.

The problem that is before us is that as classification is lowered and lowered, you cannot drop the wages. You are then in trouble.

Mr. WINCOUR: I wonder why it is that these details are being withheld from us? Could Sir Alexander King say?

Managers' Section

Regarding the opposition by the Scottish branch against the resolution of the London and Home Counties branch on the suggested Managers' Section, Mr. BENNELL said that he had been told by Mr. Fuller that this Scottish resolution was incompetent and it was not in order to accept any amendment.

They could either vote for or against the London branch resolution, and he was not allowed to propose the Scottish amendment. As they all knew, the resolution had been carried with an overwhelming majority.

Mr. MURRAY asked if this had been by a show of hands or by card vote.

Mr. BENNELL replied that it was by a show of hands, to which Mr. MURRAY

Continued on page 36B

Columbia Wins Court Case

A claim for £45 and expenses by S. D. Salamon against Columbia Pictures was dismissed at the Westminster County Court.

Plaintiff alleged that the amount claimed was due under an agreement made in July last year, whereby plaintiff was to be employed at a weekly salary of £15 weekly for a minimum period of three months.

He also alleged notice was given in the ninth week terminating his employment, with the proviso that, should he have a successful week the notice would be rescinded.

He admitted that Max Thorpe had stated he would be employed on the company's usual form of agreement, which he had signed.

Mr. Thorpe denied making any verbal agreement with the plaintiff, but had said that if he remained with the company for a period of three months and proved himself an efficient salesman his salary would be reconsidered.

"STUPID" OFFICIAL FILMS MAKE STOCK SHORTER

Edinburgh Criticises Poor Propaganda Productions: Cheaper Matinee Prices

THE Edinburgh C.E.A. at its monthly meeting last week agreed to forward a resolution to the Scottish Executive that in view of the shortage of raw stock the many "stupid" propaganda films put out by the Government Departments should be eliminated. Reclassification, sub-standard shows, and cheaper matinee prices were also discussed. A. S. Albin presided.

W. H. Albin, reporting on the meeting of the Scottish Executive, said that London had agreed to pay the expenses of three delegates to the General Council. As to the re-classification of halls London would not give them the information they wanted. They said they did not want amateurs to start re-classification. Steps were being taken by the General Council to formulate some scheme, and this would be sent to branches for their consideration, but they did not want re-classification schemes to come to them from Wales, Scotland and all the other branches.

R. M. M'Laughlin stated that the information was asked for originally because, owing to increased prices, some halls had gone from a lower into a higher category, and the C.E.A., without any discussion, altered the classification of those halls, which altered them again for the N.A.T.K.E.

He did not agree with the C.E.A. method of classification of halls. He thought there was a great deal of room for improvement on the very rough and ready method they adopted 20 odd years ago, and that was what they wanted.

They did not want to alter it for the C.E.A. subscription, but to keep members from being shifted into a higher category for the N.A.T.K.E.

Cheaper Matinee Prices

The executive, Mr. Albin continued, were very much against breaking away in the matter of cheap matinée prices. In Edinburgh the Grand and the Picturedrome were charging cheap matinée prices, and the executive were very strongly against it.

Mr. M'Laughlin said they did not want to go back to the time when first-run houses were open in the afternoon for 6d. These things were progressive. It was all very well to quote prices, but some day they would reduce their prices until 4 o'clock, and so on, later still. It was a dangerous thing when it started, and they would have to stop it. They did not want to go back to the bad old days when they were giving their entertainment away.

In peace time, if they did not have the films the public wanted, matinées were not so good, and in order to boost things a bit one would cut his prices, and another would cut his still more until the public were getting for 6d. what cost them 2s. at night.

Mr. Albin said since they had passed their resolution the Grand and the Picturedrome had cut their prices. If it went on it was going to ruin their business.

T. S. Veitch said the Picturedrome was working under very great difficulties, owing to the condition of the seats and their bars.

Mr. M'Laughlin said from what they heard as to the price paid when the house changed hands some time ago the purchaser must have thought highly of the Picturedrome.

The Managers' Section

Mr. Dickson, reporting on the annual meeting, said the Scottish branch had arranged to move a resolution that the matter of a Managers' Section of the C.E.A. should be deferred, but Mr. Fuller said such a motion would be out of order, and that they must move a direct negative.

So they decided it was no use doing anything in the matter, but a direct negative moved by Mr. Mears got very little support.

The Scottish delegates did not vote. They thought that was best under the circumstances, and they submerged their opinions, whether for or against.

Co-op. Society Kinemas

The acquisition of kinemas by co-operative societies had come before the General Council. That had been before the Edinburgh section two or three months ago. The matter was having attention, and had been referred to the General Purposes Committee.

Mr. Albin said a co-operative man at the meeting told them there was no idea of the co-operators taking over any other kinemas, but Sir Alexander King said that was all wrong, for they knew they were going to try to get more.

Mr. Dickson said this man told them it was not the policy of the wholesale co-operative societies to go in for kinemas, but the "co-op." which troubled the Edinburgh section was an individual society.

Sub-Standard Shows

Mr. Dickson, continuing, said the question of sub-standard film shows was also under consideration. An amendment, which he moved, had been agreed to, adding hotels, stores and other places to their resolution.

Mr. M'Laughlin said they ought to make a demand that these sub-standard films should not be put out until 12 months after the general release of the standard films.

Mr. Dickson: I think it should be three years.

Government Waste of Films

There was going to be a further cut of 15 per cent. in raw stock, said Mr. Dickson, and this was going to be very serious.

Mr. M'Laughlin suggested that the situation would be eased if the Government Departments would cut out all the unnecessary films they were making at the moment.

Mr. Dickson said he was in full agreement with Mr. M'Laughlin in that. He thought there was a lot of waste in these films. They were getting stuff which was only a repetition of what they had had already, and it was no use showing it to the public.

Mr. M'Laughlin moved that in view of the shortage of raw stock the many stupid propaganda films put out by Government Departments should be eliminated.

Mr. Albin, seconding, said they were "fed up" with Government Departments. They wanted them out of the road altogether. The motion was agreed to.

Mr. Dickson said a raw stock factory in Belgium had just re-started, and that might ease the position a little.

Mr. M'Laughlin remarked that they were going to start making films to show to Poles, Czecho-Slovaks, and Norwegians; yet they could not get raw stock for their Industry.

Wilful Destruction

At the close of the business Mr. Albin raised the question of wilful destruction from which they were most of them suffering, and there were reports of chromium-plated pipes being removed from lavatories, mirrors stolen, and the usual damage to seats.

J. A. Maguire thought the leniency with which culprits were dealt had something to do with the trouble.

Humphrey Bogart in a scene from CONFLICT, forthcoming Warner presentation

Continued from page 36a

Glasgow Section Discusses the Classification

retorted that he thought this was most unfair.

Armed with Authority

Mr. McBride: According to the rule passed a year or so ago, unless we have the authority of our employers we cannot speak or vote in any questions of labour or wages interest. What one should do is to tell his employer that he is going there to represent him and ask for a written authority in case his powers are questioned.

Mr. Bennell: As I understand it, this resolution does not take anything to do with these, and as a matter of form it will again be referred back to the to the branches.

Mr. McBride: While it is difficult for all to attend, it is very disappointing that in the Association only 128 voted; with 10 against, out of about 4,000.

Billposting

On a question of billposting charges, David A. Stewart thought the Committee should watch this very carefully. At the moment it seemed very little, but after the war it would be serious.

A sub-committee, consisting of Ritson Bennell, George Urie Scott and D. A. Stewart was appointed to interview Messrs. David Allen.

In reply to a letter from the Medical Officer of Health for Glasgow it was agreed to co-operate in the showing of slides regarding public health.

Farewell to A.E.P.

The Chairman referred to A. E. Pickard's retirement from the kinema business, and took the opportunity of expressing to him the members' best wishes for a long life and happiness, whether temporary or permanent retiral was contemplated, but Mr. Pickard rejoined that he had only retired temporarily.

On a point raised by Herbert Green regarding police complaints, it was agreed that officials should meet the Chief Constable of Glasgow to discuss the matter.

Ritson Bennell said it should be a matter of special interest to the branch to know that Sir Alexander King had topped the poll for the Legal, Parliamentary and Finance Committee.

Sir Alexander said another point of interest was that Lord Iliffe had paid a great tribute to the Scottish branch in its magnificent effort in gathering £74,000 for the P. of W. Fund.

Meeting Dates

It was unanimously decided that the meetings of the Glasgow section be held on the last Wednesday of each month, the next meeting to be on Wednesday, April 25.

LEEDS FIGHT FOR PLANNING COMMITTEE

New Recruits Welcomed

SOME satisfaction that the Leeds viewpoint on the Planning Committee had gained recruits was expressed at the Leeds C.E.A. meeting.

Harry Hopkins said that they were beaten by 40 votes to 22 on the proposal that the Planning Committee be elected at the annual meeting like other committees.

C. P. Metcalfe commented facetiously that if members of the General Purposes Committee had refrained from voting—as they were directly concerned—the Leeds resolution would have walked away with it.

Mr. Hopkins said that there seemed to be some impression that Leeds was biased against the present Committee, as they had put up such a fight against it at Birmingham earlier in the year, but he was anxious to discount that there was any "dog in the manger" attitude at all. The argument was used that the General Purposes Committee was thoroughly representative because it embraced a delegate from each branch, but he felt with Mr. Metcalfe that the Planning Committee should be a picked committee of the best brains of the Association.

16 mm. Competition

There was sympathetic agreement with the Devon and Cornwall resolution expressing concern about post-war operation of sub-standard unit, and seeking licences under the Public Health Act for halls where 16 mm. films were shown.

Mr. Rhodes asked if the showing of non-flam films would not get over this.

The Chairman (C. H. Whincup) said the idea was to make the regulations apply generally, whether non-flam or otherwise, so that hotels and other places would come within safety regulations.

G. Hylton conjectured whether this would apply to schools, as the Government obviously would not allow films in such places unless rigid safety measures were ensured.

The Chairman replied that there was a feeling that regulations should be applied wherever 16 mm. films of any kind were shown, so that conditions should be as near kinema standards as was reasonably possible.

K.R.S. Help Sought

Dennis Walls thought the question should be tackled in a different way. They would approaches to the K.R.S. They were obviously concerned. With regard to educational films, the commercial aspect was not affected, nor was the question of films for the Army involved. But there were other issues. G.-B. had a big library, and if the showing of sub-standard films was prejudicial to the Trade they should be concerned about it.

New Delegate

W. M. Cleminson, assistant divisional superintendent of the Second-British, was appointed delegate in succession to W. Prodgers, who has left the area.

Mr. Cleminson has been acting divisional superintendent during illness of Mr. Horsley, covering the area between Newcastle and Doncaster, with Mr. Turnbull as assistant. Mr. Cleminson was manager at the Scala Theatre, Harrogate, before taking up at the Majestic, Leeds. He is a member of the executive of the Northern Branch of the C.E.A.

SOUND SYSTEM
RCA

The Observation Window

U.S. Awards to British Technicians

EX-NAVAL MEN FOR THE FILM INDUSTRY

TWO Englishmen who left this country just before the war of 1914-18 to join the staff of Eastman Kodak in U.S. have been honoured by the presentation of awards for outstanding work in connection with photographic research. They are John G. Capstaff, born at Gateshead, who has received the gold Progress Medal of the S.M.P.E., and John I. Crabtree, born at Clayton-le-Moors, Lancashire, who has received the Journal Award for the best paper published in the Society's *Journal*.

MR. CAPSTAFF was educated in the Heaton Science and Art School of Rutherford College, Newcastle, going on to Armstrong College for physics and engineering. During a period of slump he turned his attention to photography, and made such progress that when C. E. K. Mees (another Englishman) was organising a research laboratory for Eastman Kodak he suggested that Mr. Capstaff should join him.

THIS he did, giving attention to colour problems, in which he developed various processes, and improved camera design, especially in the 16-mm. field, and for his work in these fields he has been presented with the coveted award.

MR. CRABTREE had a brilliant career at Victoria University, Manchester, where he obtained his B.Sc. He obtained the Journal Award for the most outstanding paper published in the *Journal* during the preceding calendar year, the subject of which was "The Removal of Hypo and Silver Salts from Photographic Materials as affected by the Composition of Processing Solutions."

THE paper summarised the results of work upon which the author has spent a great deal of research—the maximum importance of insuring the photographic image's permanency. Its importance is, of course, the need for preservation as near perfect condition as possible the millions of films, plates and paper prints that must be stored every year.

RESPONDING on behalf of himself and two associates, G. T. Eaton (a Canadian) and Lowell E. Muehler, Mr. Crabtree said it had been known for a long time that the main cause of instability of silver images was the presence of traces of residual hypo which were difficult to remove on washing. It was possible now, following investigations, to eliminate hypo by oxidising it in a mixture of hydrogen peroxide and ammonia.

THE subject of employment or re-employment of ex-Servicemen in the film Industry is one which is frequently in mind, and as conditions return to normal there should be many opportunities presenting themselves. I had a chat on this matter a week or so back with Pat Fryer, formerly advertising manager of RCA Photophone, now Lieutenant, R.N.V.R., who is now engaged in Resettlement Advice work with the Royal Navy in Liverpool.

HE is anxious to get in touch with representatives from all sections of the Industry to see in what way he can most usefully advise any ex-Naval men who wish to get into the Industry. The war, in addition to giving many an opportunity of learning a new trade, has also brought out in others a sense of responsibility, initiative and leadership that in more peaceful circumstances may have remained undiscovered, he says. For many such men there ought to be a place in the kinema Industry—if there is someone to advise them along the right road. Lieutenant Fryer's address is Royal Liver Building, Liverpool 3.

J. BENSON.

FILM PRESERVATION FOR FUTURE USE—I

Treatment of Reversal Originals

PRESERVATION of 16-mm. films, especially of master positives produced by reversal from negative, of which there is usually only one copy, has exercised the minds of many technicians who wish them to be preserved for future generations. This has been made the subject of a S.M.P.E. paper by W. H. Offenhauser.

Preservation (and its corollary storage) must be planned, and the time is now. Film-handling methods must be designed to make the long-term use of an educational film possible. This must be thought out before a film is produced, not after the originals are irretriveably ruined.

Need for Careful Planning

It cannot be accomplished by present haphazard and planless approach; for example, a Kodachrome original of long-term usefulness (as judged by the subject matter) that is handled in the present planless way will not last even six months. Such a film will be to torn to shreds long before it has outlived its usefulness.

Once ruined, the owner frantically hunts for a copy that is in good condition, hoping to use this as a printing master from which to make the additional copies he needs. This story does not have a happy ending; it is rare that such an unharmed copy can be found. And so it ends—a valuable original leaves nothing behind for future study except some useless scrap.

Under to-day's war-time conditions, the prospect of a six months' probable life or a Kodachrome original is quite discouraging. Assuming proper basic treatment, this might run to 20 years or more. While the calendar life of a Kodachrome original may be considerably longer during peace time than during war, this results far more from the fact that the total number of prints of the subject is smaller than because the handling of the material is better co-ordinated and planned. The industrial and educational uses for films demands a far longer calendar life. This can be obtained if it is planned beforehand. It is perfectly feasible with to-day's materials and methods if the plan is rigidly followed.

The general method is not new; a modification of it has been used for years by the entertainment motion picture Industry. Briefly, there are three stages of storage:

Stage 1.—The originals (in the custody of the owner) are in "dead" storage under suitable conditions. (Temperature constant and maintained in the range 40 to 50 F.).

Stage 2.—The intermediate copies (in the custody of the laboratory or other processor) are in "live" storage under the best conditions possible, yet assuring ready availability for the making of copies. The intermediate copies are used to provide release prints.

Stage 3.—The release prints—available for ready use, yet stored under the best available conditions. (Temperatures above room temperature, and sudden changes in temperature to be avoided where possible.)

Responsibility for storage falls upon the parties logically responsible—the owners for the originals, the processors for the intermediate copies, and the libraries or other users for the prints. This arrangement has all the advantages of the customary handling of "protection copies," with the further advantage that possible damage or loss is anticipated.

The Mechanics of the Method

The mechanics of the method are simple. Once each year the originals are withdrawn from storage. The user of the subject advises the laboratory or processor of the probable requirements for release prints for the forthcoming year. The laboratory is then asked to make up all intermediate copies (derived directly from the originals) necessary for a full year's operation. These are all made up at one time.

As soon as the intermediate copies specified above are completed the originals are returned to the owner for Stage 1 storage for the forthcoming year. This storage presumes the best conditions known; such conditions are not assured merely by the appearance of a warehouse bill once each month. For 16-mm. originals (such as Kodachrome picture and 16-mm. track negative) storage may be quite simple. The important characteristic of the method is that originals remain in "dead" storage a very long time, as compared with the length of time they are being used for the making of intermediate copies. Storage for 51 weeks of the year and use for one week, as indicated, would represent a typical schedule.

(*Part II will be printed in the* KINE. *of April* 19).

POOL CARBONS

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

WE all suffer from the fact that we can't be in three places at once. The successful showman is the manager who can be of service to everyone at all times.

There are ways in which you can do two things at a time. One of them is by using a loudspeaker service.

When you can't spend as much time as you would like at the front of the house chatting with patrons it is a good idea to have a loudspeaker near the entrance and wired to a mike in your office.

Then, when there are queues outside you can make announcements about your house, amenities and programmes.

A cheery "Good evening everybody" is likly to make your kinema popular and stimulate the interest of your customers.

And music. What about a radiogram relaying hits from your current or coming features in the foyer? I know of at least one London suburban theatre where this idea is used.

It gives the crowds something to listen to and acts as a good advertisement, especially with an occasional announcement over the mike.

Cost should be negligible if you co-operate with a music-dealer and give him the usual credits.

✱

YOU remember the pre-war advertisement—"send 2s. 6d. in stamps to cover cost of packing and postage"—and if one sent the stamps one was rewarded with a free gift.

There is a lesson in good showmanship to be learnt from this. Offer the public something free (or offer them a prize) and any expenditure they entail in getting it will more than often be overlooked.

Example?

Manager Hill had large audiences at the Opera House, Coventry, as a result of the £15 murder contest which he sponsored. But the public could only enter the competition by producing the stub of an Opera House ticket. Publicity—and the proverbial sprat to catch a mackerel.

The idea was as original as that put over at the Odeon, Kensal Rise, recently, to exploit "Wilson" (20th Fox). The idea of using tin foil to make title letters for the tabs originated from Assistant Manager H. C. Smith.

"Ideas"—all sorts of them—go to make good showmanship. Look at Manager Buckle's idea to exploit "Bathing Beauty."

✱

Help for Deanna

JEROME KERN'S songs for Deanna Durbin in her Universal picture, "Can't Help Singing" (G.F.D.), have been published by Chappell and Co. They are sweeping the country, in concert halls, factory canteens and on the air.

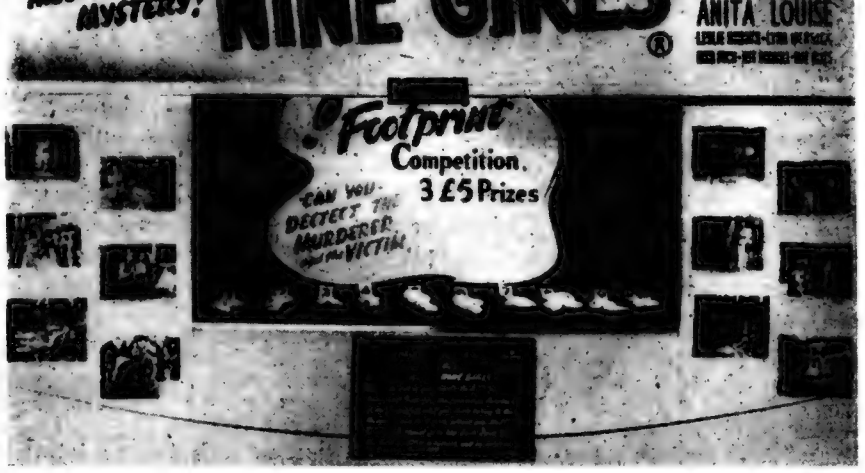
A special tie-up with music shops has been arranged, and G.F.D. have prepared a special campaign book to assist kinema managers in putting over the picture.

Orchestras which have broadcast the three favourite numbers, "More and More," "Can't Help Singing" and "Any Moment Now," include:—

Jack Payne, Eric Winstone, Louis Levy, Geraldo, Ambrose, Lew Stone, British Band of the A.E.F., Carroll Gibbons, Van Dam, Harry Roy, and the Queen's Hall Light Orchestra. It has been sung by Ann Shelton, Adele Dixon, Rita Williams and Peggy Cochrane.

"Can't Help Singing" is released this week.

A moving display in every sense of the word for BATHING BEAUTY at the Capitol, Didsbury, Manchester. The idea originated with Manager E. Buckle. A footprint competition was a bright idea put over by K. Hill, at the Opera House, Coventry, for NINE GIRLS



"Together Again"

FOLLOWING the success of the special "Together Again" matinée which Columbia and G.-B. organised in conjunction with the London *Evening News* at the Tivoli, similar shows have been held in other parts of England.

In each place a tie-up was established between Columbia and the leading local newspaper, and Service men and women and their wives, husbands and mothers enjoyed a free invitation to visit a special screening of the film.

Newspapers represented so far are: the *Halifax Courier*, the *Southport Visiter*, *Bristol Evening Post*, *Brighton Evening Argus*, *Coventry Telegraph*, *Woking Herald*, *South Wales Echo*, *Morecambe Visitor*, *Yorkshire Evening Press* and the *Western Evening Herald*, *Plymouth*.

Smart Moving Display

HERE'S another showman who deserves credit for an unusually bright display idea—and it costs very little to put up.

Manager E. Buckle, of the Capitol, Manchester, devised the following foyer stunt for M-G-M's "Bathing Beauty."

He found a pre-war large-size advertising poster for "Blackpool—England's playground." A section of the poster showed the parades and sea, illuminated by the many floodlights for which that resort was famous. Cutting this seashore picture out, he fixed it to the wall.

A large figure of a bathing girl—from another part of the same poster—was cut out and mounted on odd sheets of stiff card. This was placed in front of the seashore scenery.

A "proscenium," with film title and play dates was put up around the picture of Blackpool and the cut-out "beauty."

But Manager Buckle's ingenuity did not stop there!

An old gramophone motor was fixed to the wall (on top of the scenery) and a large card, cut in a circle, was fixed to the motor spindle. The card was painted and "glitter" was stuck to it. When the motor was switched on it revolved, looking as though the bathing girl had just thrown a "beach ball" into the air.

The moving "ball" attracted people's attention as they entered the foyer. It completed a colourful, inexpensive and attractive display.

The Coming Storm

UNITED Artists are assisting managers in the provinces to make a number of displays for "Summer Storm." There have been some commendable efforts.

I liked Manager Hodnett's display in the foyer of the Gaumont, Middlesbrough.

He built a large cut-out barometer. The scale showed "Fair, wind, change, rain—and Summer Storm." The needle pointed towards the latter, and beneath the cut-out were the words: "Due here, March 5."

There were also quad-crown posters in the foyer and a special canvas poster, designed by Manager Hodnett, announcing a forthcoming "storm."

More Storm

DISPLAYS in shop windows can be either so unobtrusive that their publicity value is negligible, or their composition lacks the necessary continuity between the title and the subject of the display.

This was not the case with the Halifax display for "Summer Storm," arranged in an outfitter's window by Manager E. B. Dickinson, of the Gaumont. Assistant Manager F. D. Hughes dressed the window.

In one window there were six large posters for the film and about a dozen raincoats, with manufacturers' publicity. But they were not all bunched into a chaotic heap.

I liked the way the display was built up from the front, the part of the window, climbing in design to the top, rear. The eye alternatively saw raincoat, then a piece "Summer Storm."

The continuity of thought associated the two ideas. It was first-rate window dressing and good publicity for both film and raincoats.

Beyrouth Premiere

HERE'S how they do a premiere in Beyrouth, Liban.

William Malluk, a Beyrouth distributor, writes to tell me how he put over "None Shall Escape," which he handled for Columbia.

The premiere was arranged to be held at the Opera Cinema. Among the celebrities were the delegate of the Pope, Mgr. Remy Le Pretre, and the Chief Rabbin of the city. It was one of the few public functions when these two religious leaders had appeared together.

They were photographed together for the first time.

Following the screening of the film the guests held a debate on the problem of dealing with Nazi war criminals—and both religious sects agreed with the method of international tribunal as shown in the film.

Where Charity Begins

INTEREST in West Hartlepool in the splendid efforts of the Merchant Navy was demonstrated by the crowds that saw "Western Approaches" (British Lion) at the Forum.

Manager Perkins, with the help of a shipping concern, converted the foyer to represent a ship's bridge, including steering wheel, navigation lights and compasses.

Hartlepool Sea Cadets staged a parade to the film and collected gifts for the King George Fund. On the Sunday night a concert was given, the proceeds of which were given to the Hartlepool Mission to Seamen.

Helping the Locals

WHEN he showed "Bathing Beauty" (M-G-M), Manager H. Wicks, of the Playhouse (A.B.C.), Dewsbury, secured a useful tie-up with a local tonic wine manufacturer.

The firm gave a silver cup to the winner of a bathing beauty competition and each competitor was given a bottle of wine.

In the kinema foyer there was a display of the tonic wine which was the ideal tonic for healthy vitality, so necessary for every bathing beauty."

This was an excellent co-operative effort between a kinema and local industry.

Speaks Hindustani

LIVERPOOL kinemas have more cosmopolitan audiences than they have had before, including many travellers with only a very slight knowledge of the English language. Unless there is someone to help them, this causes delays at pay boxes.

The Gaumont Tuebrook has a doorman, T. Somerset, whose knowledge of Hindustani is regularly put to the test by overseas visitors.

It is his job to help them to purchase their tickets. During his four years of service in Liverpool he learned Hindustani, and is now putting it to good use.

Showmanship, American style. This was the front of the house sign for MR. EMMANUEL, Two Cities' film, as it was put over at the Gotham Theatre, New York. The film had a good Press and started to big business, as the lobbies show.

What is the motto? We can't all get staff who can speak Hindustani, but we can try to make the maximum use of any talent around us.

A Murder Contest

ONCE in a while a showman gets a really bright idea. Such is the case with Manager K. Hill, of the Opera House, Coventry, who sends me particulars of the way he exploited "Nine Girls" (Columbia).

The story of the film concerned a murder; this suggested a novel form of competition to Manager Hill:

Plaster cast footprints were made, numbered and put on exhibition in the foyer, together with publicity material for the film.

Having seen the picture, patrons were asked to identify the plaster-cast foot of the victim and of the murderer. Entries were forwarded to the management and the first three people to spot the correct size and style of cast to fit the film characters received a prize of £ each.

The competition, which was given publicity in several shop windows in the town, had a number of entries. The novelty of the idea caused a lot of interest among the patrons—and the cash prize had them all talking!

A Renter Helps

ANOTHER special performance arranged by 20th Century-Fox and G.B. for "Winged Victory" was held at the Gaumont, Lewisham.

Included in "an all-star programme" were the radio team, Forsythe, Seamon and Farrell (just returned from a tour of the Burma front) and the Flying Yanks Dance Band of the U.S. Army 5th Air Force.

The "premiere" received wide publicity in the Lewisham Press, and ushered the South London release of the film.

Army Draws Crowd

U.S.A. military authorities gave Manager W. A. Hockman, of the Gaumont, Manchester, full co-operation in putting over a special morning show to advertise "Winged Victory" (20th-Fox).

The kinema was filled with members of the Forces, high-ranking officers and civic dignitaries, who had been invited by "official business" envelopes.

Colours were presented on the stage, and a U.S.A. Army band gave a special performance. Both daily and weekly papers mentioned the event.

I have always found that the military authorities are prepared to help put over any film which deals with the war. Their help, and the publicity they create, is of great value to the alert showman.

Simple Yet Effective

I LIKED the foyer display for "In Society" (G.F.D.) arranged by Manager Eric V. Walls at the Clifton, Great Barr, Birmingham.

It was simple, but it caught the eye.

He put up a wide banner about two feet tall, on which was written the name on a neat foyer display for "Greenwich Village" (20th-Fox).

He made use of an old green black-out blind. Drawing five parallel black lines, he put the blind up on the foyer wall. White musical notes and cut-out symbols were put on the blind. Each note bore a letter, forming the name of the film.

Manager W. J. Halls-Brookes of the Gaumont, Plymouth, suggested the right atmosphere for SUMMER STORM (U.A.)

of the stars, together with two head-and-shoulder cartoons of them.

Above, fixed at jaunty angles, were cut-out top hats. Each hat bore a letter, forming the title of the film.

Talent Contest

PERHAPS there is nothing which wins the admiration of one's patrons more than an amateur talent competition. In industrial areas in particular the crowd love to see their fellow-beings trying to "put on a show."

Manager J. T. M'Dougall, of the New Victoria, Edinburgh, ran a successful talent show recently, which attracted more than 50 entries. About seven competitors appeared each evening.

Carol Levis judged the finalists, the winner being given a contract to go on tour with his "Discoveries." The audience thoroughly enjoyed the stunt.

Musical Blind

COST, as I have emphasised before, is one element to take into consideration when building a display. An expensive display does not mean that it is a good display. Some schemes costing only a few pence can be very attractive.

Manager H. M. Forrester, of the Alfreton Odeon, spent very little money

Let's have some more of these effective but inexpensive ideas, showmen! But remember, be original.

Good News

KINE. advertisements for "Wilson" (20th-Fox) were used in a foyer display for that film by Manager P. R. Sutch, of the Odeon, Bromley. A number of managers have recently made use of these renter's advertisements for their front-of-house displays.

Many of the ads. look remarkably effective.

For "Wilson," Manager Sutch had a Union Jack and a Stars and Stripes surrounding a "lease-lend" poster. Two KINE. large display ads. for the film were arranged at either side. A cut-out poster stood below the flags.

Shop Window Idea

A PRELIMINARY exploitation scheme carried out by Manager J. Draycott Simpson, of the Odeon, Bristol, for "Frenchman's Creek" (Paramount) included two large foyer displays.

Both were carried out well.

A number of shop-window displays in some of the most prominent positions in the city helped to advertise the show.

Newsreel Tie-up

AS Manager H. Gent, of the Royal Hippodrome, Liverpool, was playing a Tarleton fight in the Movietone News, he arranged with Nel Tarleton to visit the theatre to see the filmed version.

At the Liverpool Stadium, where the fight took place, there was a show of double-crown posters, provided by the Stadium management, announcing arrangements for the showing of the film at the Hippodrome.

Managers should always remember that when a newsreel cameraman is in

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The Showman on:—

Idea for an Inexpensive Panel—A Tie-up with Blood Donors—Topical Touch to "Way Ahead"

their district they often have the chance for such publicity.

Exploiting a Star

JEAN KENT certainly seems to be getting around lately.

I have received a number of messages from manager friends telling me of her visit to their kinemas. Her latest visit has been to the G.-B. house at Liverpool.

Few managers realise the importance of the exploitation of this English star by Gainsborough producers.

The fact that the public have the opportunity to see her in person not only draws a large audience on one occasion, but it increases the box-office interest in her future films.

Of course, it's good from the producer's point of view, but it is also first-rate showmanship material for the enterprising manager.

Indestructible Panel

IT may help other showmen if I describe how A. K. Meecher (of the Islington Odeon) managed to build an indestructible changeable panel for use in shop-window displays.

The base was a sheet of asbestos board about 7 feet by 4 feet. At the top of this was painted the permanent caption, "Odeon presents." On the blank space below, watercolour particulars of films are stencilled from time to time. The panel is framed with a band of decorative paper, and stills can be added or clippings from the KINE.

The panel is easily moved to the shop concerned and set up in the window.

At the end of the run the washable lettering is removed and the board is ready for the next announcement

This shows that lack of boarding is no obstacle to the preparation of a serviceable window display panel.

Front of House Display

PARAMOUNT send me particulars of a good front-of-house display arranged by Manager Patrick Reed, of the Odeon, Portsmouth, for "Frenchman's Creek."

Manager Reed seems to have been too modest to send it himself. Rare in a showman.

The display was good. Instead of the usual heavy and solid mass of lettering and design, Manager Reed concentrated on simplicity.

Two similar posters, designed as old English parchments, were put up on either side of the main entrance.

A neat banner stretched across the doors beneath the canopy, but the whole design was "completed" by the two cut-out swords which covered the door-posts.

A Horror Display

HORROR displays have their place in showmanship, providing they are not used too often.

Manager W. J. Joy, of the Ritz (A.B.C.), Gateshead, arranged a chilling display for "The Mask of Dimitrios" (Warner). This featured a large mask, illuminated green, in a darkened corner of the foyer.

Two polished boxes were arranged as a table, covered with a small hand-towel. A bayonet was thrust through the towel and into the polished wood box.

"Blood" seemed to be dripping from a dagger above. This was arranged with red gelatine.

This won't be everybody's idea of a good stunt, but it was unusual and caused a lot of comment.

Manager Pat Reed produced this front of the house display for a double feature at the Odeon, Portsmouth. And (left) a window display for SUMMER STORM, at the Gaumont, Halifax

Blood Donors

BLOOD donors are still wanted. Manager G. F. Bingham, of the Empire, Ripley, Derbyshire, had this in mind when he advertised the showing of Paramount's "Story of Dr. Wassell."

He turned an old kiosk into a reception desk, where Red Cross nurses recruited new donors.

Showman's Gamble

MANAGER F. J. WATTS' thoughts when studying his booking dates for "The Way Ahead" (Eagle-Lion) for the Electric (G.-B.) Chatham, was that the Allies would be over the Rhine by the time he played the picture.

His gamble came off, and as soon as the news came through he had a large banner ready for display reading "Over the Rhine. That's the Way Ahead."

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MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

ALTHOUGH it was June weather when I called at the Watford Gaumont Palace, there was a good matinee house to see "Meet Me in St. Louis" (M-G-M). Thomas Dando was in his 25th week as resident solo organist.

He was in one of his whimsical moods, full of clever ideas which created an intimate type of showmanship, which aroused interest in those people who could not be labelled as musical.

He set out to prove that his Wurlitzer could be classed as "seven organs in one."

The first example, of a church organ, was Handel's "Largo." It was played without tremulants.

The next, a barrel organ imitation, in which the organist turned the imaginary handle with his left hand, was followed by a "freak" registration of a harmonica.

The star turn was an "Italian's" organ imitation.

A fair ground organ adaptation with mixture stops predominating was good fun, especially when he imitated two organs, playing different tunes at the same time!

A serious finale, the theatre organ itself, featured the introduction and finale of "Orpheus in the Underworld"—which might with advantage be lost in the library for some time by all kinema organists.

★

Brixton Organ Reopened

THE Compton organ at the Astoria, Brixton, has now been repaired.

Arthur Esgate is resident solo organist.

This kinema has had some fine organists, including George Pattman and Gerald Shaw, who set a very high standard. By including musical items of every kind from opera to jazz, they made their recitals popular.

Renovation of the organ has been thorough, and its tonal qualities were demonstrated to the full by the organist, who will soon be able to use the stage second console and a grand piano in addition.

At the moment there is no Brenograph, but good results were obtained in its absence by the co-operation of Manager Dennis Early.

★

Fred Ralph Invalided From the Forces

VISITING the Majestic, Rochester, this week, I saw the Press preview of "Song to Remember" (Columbia). I ennjoyed the pianoforte playing of the Chopin music.

Fred Ralph, the organist at the Palace, Chatham, played a prelude for the film. Manager Tremaine told me that his organist, Charles Blackmoore, was still in the R.A.F. but had played for a week when on leave. He can be sure of a welcome home to his old position when "demobbed."

Fred Ralph was invalided out of the R.A.F. less than three months ago, having had four operations while in the Forces and a fifth, the most successful, since returning to Chatham.

FRED RALPH

Recently his organ interlude was fundamentally a publicity stunt for "Song to Remember," which both theatres were showing.

First, there was a reference to a local competition, with two problems. The first is to compose a "valse," and the second to write eight song titles that contain the word "remember" in them.

The organist then played a pot pourri of Chopin's music, based on Louis Levy's selection, including the "Polonnaise in A," the Impromptu, Mazurka, Opt. 7, No. 1; the famous E flat Nocturne, "Fristesse," "So Deep is the Night," and "Polonnaise," Op. 53.

Though organ adaptations of Chopin's compositions are very difficult, Fred Ralph made a satisfactory presentation. A word of praise should be given to the chief electrician, Will Coxhead, for the colour backgrounds and lighting effects.

★

Peter Kenyon's "Wilson" Interlude

WITH the release of "Wilson," 20th-Fox have launched an extensive publicity campaign for the film in the provinces.

Resident organist Peter Kenyon, of the Odeon Ambassadors, Hounslow, put on an effective interlude to advertise the film—and to provide good organ entertainment at the same time.

With the aid of slides and Brenograph backgrounds, he told the story of how the "Mayflower" pilgrims took English folk-songs to America and how that folk music was now coming back to this country in the American film "Wilson."

★

Tribute To Frank Todd

WHEN a manager takes the trouble to write to me to pay a personal tribute to "guest" organists who have made a number of visits to his theatre I feel that the praise is well meant.

Such a letter reached me from L. Stanley Hednett, manager of the Gaumont Palace, Middlesbrough. He writes:—

"During the past six months Frank Todd has visited my theatre several times, and I feel that I should place on record the fact that on every occasion he has proved a phenomenal success, the box office having proved this to my entire satisfaction.

"One outstanding reason for Frank's success on Division 6 is the grand co-operation and co-ordination of ideas which has at all times existed between Frank and myself, my chief projectionist, Stanley Cannon, Divisional Superintendent Mayne Cleminson and my divisional publicity manager, Selwyn Taylor.

★

Are Kinema Organs Wanted?

I MUST admit that in the past I have doubted whether the general public really wanted the theatre organ.

My experience of the past six months has proved to me that, provided the organist combines his talent with showmanship, as in the case of Frank Todd, the organ becomes an asset.

★

Elaborate Stage Presentation

GENERAL Manager Keith Hann, of the Odeon-Astoria, Old Kent Road, has devised one way in which to increase public interest in organ interludes. He put over a showmanlike organ interlude featuring resident organist John Lewis.

It was called "From Minuet to Swing," and included old-time dances and present-day "jive," with an explanatory commentary delivered through a microphone.

The organ has duplicate consoles, in the pit and on the stage, and Mr. Hann decided that the ordinary performance by a musician seated on a rising lift from the pit was not good enough to hold the attention!

He thought that a console on the stage, set with decorative "pillars" which represented large organ pipes would look most effective.

Johson Lewis's clever playing and showmanly commentary was supplemented by lighting which changed colour with the mood of the music as he played.

THEME SONGS OF CURRENT RELEASES

Film.	Title of Theme Song.	Company.	No.	Type.
"Guest in the House"	"Liebestraum" (Liszt) ..	H.M.V. Columbia	C. 3197 .. DX. 1163	Pfte. Orch.
"Frenchman's Creek"	"Clair de Lune" (Debussy)	,,	DA. 1634	Pfte.
"Winged Victory"	"You're So Sweet to Remember" "While You're Young"	,, ,,	BD. 1100	Dance Orch.
"Since You Went Away"	"Together" Waltz .. "My Beautiful Sarie Marais"	,,	BD. 5874	Dance Orch.
"Can't Help Singing"	"More and More" .. "Can't Help Singing"	,,	April lists	—
"The Impatient Years"	"Who Said Dreams Don't Come True?"	,,	BD. 5871	Dance Orch.
"Step Lively" ..	"Some Other Time" ..	Columbia	FB. 3092 and FB. 3095	Dance Orch.
"Higher and Higher"	"A Lovely Way to Spend an Evening" "I Couldn't Sleep a Wink Last Night"	Columbia	DB. 2141	Orch. and Vocalist
"Carolina Blues" ..	"There Goes that Song Again"	,,	FB. 3098	Orch.
"In Society" ..	"My Dreams are Getting Better all the Time"	,,	F. 2062 ..	Trio
"Love Story" ..	"Cornish Rhapsody" ..	,,	PB. 2164	Two Pianos
"Hollywood Canteen"	"Don't Fence Me In" ..	Columbia and H.M.V.	April lists	—
"Here Come the Waves"	"I Promise You" .. "Accentuate the Positive" "Here Come the Waves"	,,	April lists	—

MUSICAL SUGGESTIONS FOR APRIL 23 RELEASES

THEY ARE GUILTY (Pathé)

CERT. A. Length 6,767 ft. Reg. No. F.7964. Reviewed in KINE. January 25, 1945.

STARS.—Helen Unison, Lyle Talbot.

ATMOSPHERE.—Domestic drama, in which a selfish socialite mother and a working-class playboy father are compelled to take their parental responsibilities more seriously.

ORGAN.—"Demand et Réponse," No. 2 of Coleridge-Taylor's "Petite Suite de Concert" (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2372 by Dr. Malcolm Sargent and Symphony Orchestra.

STRANGERS IN THE NIGHT (British Lion)

CERT. A. Length 5,036. Reg. No. F.7917. Reviewed in KINE. January 11, 1945.

STARS.—William Terry, Virginia Grey.

ATMOSPHERE.—Arresting study in crime and pathology, the complications which arise when a soldier on active service becomes the pen pal of a girl, invented by an elderly victim of thwarted motherhood.

ORGAN.—"Clair de Lune," from Suite, "Bergamasque," Debussy, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia D.X.1001 by Andra Kostelanetz and Orchestra.

THE UNSEEN (Paramount)

CERT. A. Length 7,326 ft. Reg. No. ——. Reviewed in KINE. March 15, 1945.

STARS.—Joel McCrea, Gail Russell.

ATMOSPHERE. — Murder mystery melodrama, set in the ugly shadow of a deserted mansion, the scene of an earlier crime.

ORGAN.—"Voice in the Storm," Chuckerbutty (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1042 by Orchestra.

KEYS OF THE KINGDOM (20th Century-Fox)

CERT. A. Length 12,303 ft. Reg. No. F.8026. Reviewed in KINE. February 22, 1945.

STARS.—Gregory Peck, Thomas Mitchell.

ATMOSPHERE. — Religious melodrama, adapted from A. J. Cronin's best seller. The journal of a Catholic priest who spent many years in China in the 19th century, winning the love and respect of all classes and creeds.

ORGAN.—"Ave Maria," Gounod-Bach, with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded on H.M.V. 8697 by Ernest Lough, baritone, with chorus, orchestra and organ.

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London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur., April 5	10.30 a.m.	Studio One	Conflict	Warner	Humphrey Bogart	
,, ,, 5	10.45 a.m.	New Gallery	To-night and Every Night	Columbia	Rita Hayworth	
Fri., ,, 6	10.30 a.m.	Private Theatre	Souls at Sea	Paramount	Gary Cooper	A
,, ,, 6	10.30 a.m.	Studio One	Farewell My Lovely	RKO-Radio	Dick Powell	A
Mon., ,, 9	10.30 a.m.	Warner Theatre	Hotel Berlin	Warner	Helmut Dantine	A
Tues., ,, 10	10.30 a.m.	Leicester Sq. Th.	Blithe Spirit	G.F.D.	Rex Harrison	
Wed., ,, 11	10.30 a.m.	Studio One	My Reputation	Warner	Barbara Stanwyck	
		BELFAST.				
Wed., April 11	10.45 a.m.	Classic	See My Lawyer	G.F.D.	Olsen and Johnson	
		BIRMINGHAM.				
Fri., April 6	10.30 a.m.	Futurist	A Medal for Benny	Paramount	Dorothy Lamour	
,, ,, 6	10.30 a.m.	Scala	To-morrow the World	United Artists	Fredric March	
Tues., ,, 10	10.30 a.m.	Scala	Souls at Sea	Paramount	Gary Cooper	
,, ,, 10	10.30 a.m.	Futurist	Cynara	International F.R.	Ronald Colman	A
Fri., ,, 13	10.15 a.m.	Futurist	The Devil to Pay	International F.R.	Ronald Colman	U
,, ,, 13	10.15 a.m.	Futurist	Hawaii Calls	International F.R.	Bobby Breen	U
,, ,, 13	10.30 a.m.	Scala	Keep Your Powder Dry	M-G-M	Lana Turner	
,, ,, 13	10.30 a.m.	Forum	Farewell My Lovely	RKO-Radio	Dick Powell	A
		CARDIFF.				
Fri., April 6	11 a.m.	Park Hall	Everything's on Ice	International F.R.	Irene Dare	U
,, ,, 6	11 a.m.	Park Hall	Let's Sing Again	International F.R.	Bobby Breen	U
,, ,, 6	10.45 a.m.	Odeon	A Medal for Benny	Paramount	Dorothy Lamour	
Tues., ,, 10	10.30 a.m.	Park Hall	The Devil to Pay	International F.R.	Ronald Colman	A
,, ,, 10	10.30 a.m.	Park Hall	Hawaii Calls	International F.R.	Bobby Breen	U
,, ,, 10	11 a.m.	Odeon	To-morrow the World	United Artists	Fredric March	
Wed., ,, 11	10.45 a.m.	Park Hall	Souls at Sea	Paramount	Gary Cooper	
Fri., ,, 13	11 a.m.	Park Hall	Strike Me Pink	International F.R.	Eddie Cantor	U
,, ,, 13	10.30 a.m.	Olympia	Farewell My Lovely	RKO-Radio	Dick Powell	A
		GLASGOW.				
Fri., April 6	10.45 a.m.	Playhouse	A Medal for Benny	Paramount	Dorothy Lamour	
Tues., ,, 10	10.45 a.m.	Cosmo	Souls at Sea	Paramount	Gary Cooper	
,, ,, 10	10.45 a.m.	La Scala	To-morrow the World	United Artists	Fredric March	
Fri., ,, 13	10.45 a.m.	La Scala	Keep Your Powder Dry	M-G-M	Lana Turner	
,, ,, 13	10.30 a.m.	Regal	Farewell My Lovely	RKO-Radio	Dick Powell	A
		LEEDS.				
Fri., April 6	10.30 a.m.	Ritz	A Medal for Benny	Paramount	Dorothy Lamour	
Tues., ,, 10	10.30 a.m.	Tatler	Dodsworth	Grand National	Walter Huston	
,, ,, 10	10.30 a.m.	Tower	Kid Millions	International F.R.	Eddie Cantor	U
,, ,, 10	10.45 a.m.	Majestic	To-morrow the World	United Artists	Fredric March	
Wed., ,, 11	10.45 a.m.	Tower	The Suspect	G.F.D.	Charles Laughton	
Thur., ,, 12	10.30 a.m.	Tatler	Souls at Sea	Paramount	Gary Cooper	
,, ,, 12	10.30 a.m.	Tower	Keep Your Powder Dry	M-G-M	Lana Turner	
Fri., ,, 13	10.45 a.m.	Tower	Cynara	International F.R.	Ronald Colman	A
,, ,, 13	10.30 a.m.	Ritz	Farewell My Lovely	RKO-Radio	Dick Powell	A
		LIVERPOOL.				
Fri., April 6	10.45 a.m.	Majestic	A Medal for Benny	Paramount	Dorothy Lamour	
Tues., ,, 10	10.45 a.m.	Scala	Souls at Sea	Paramount	Gary Cooper	
,, ,, 10	10.45 a.m.	Futurist	To-morrow the World	United Artists	Fredric March	
Fri., ,, 13	10.45 a.m.	Futurist	Keep Your Powder Dry	M-G-M	Lana Turner	
,, ,, 13	10.30 a.m.	Forum	Farewell My Lovely	RKO-Radio	Dick Powell	A
		MANCHESTER.				
Fri., April 6	10.45 a.m.	Market Street	Cynara	International F.R.	Ronald Colman	A
,, ,, 6	10.45 a.m.	New Oxford St.	A Medal for Benny	Paramount	Dorothy Lamour	
,, ,, 6	10.45 a.m.	Theatre Royal	The Suspect	G.F.D.	Charles Laughton	
,, ,, 6	10.45 a.m.	Gaiety	The Marked Man	Columbia	———	A
Tues., ,, 10	10.30 a.m.	Market Street	The Sport of Kings	Equity-British	———	U
,, ,, 10	10.30 a.m.	Market Street	The Lone Troubadour	Equity-British	———	U
,, ,, 10	10.45 a.m.	Gaiety	Souls at Sea	Paramount	Gary Cooper	
Wed., ,, 11	10.45 a.m.	Gaiety	Inside Information	Columbia	———	A
Thur., ,, 12	10.45 a.m.	Gaiety	Welcome Stranger	Columbia	———	U
Fri., ,, 13	10.45 a.m.	Oxford Street	To-morrow the World	United Artists	Fredric March	
,, ,, 13	10.30 a.m.	Gaiety	Farewell My Lovely	RKO-Radio	Dick Powell	A
		NEWCASTLE.				
Fri., April 6	10.30 a.m.	Stoll	A Medal for Benny	Paramount	Dorothy Lamour	
,, ,, 6	10.45 a.m.	Essoldo	The Suspect	G.F.D.	Charles Laughton	
Tues., ,, 10	10.30 a.m.	Essoldo	Souls at Sea	Paramount	Gary Cooper	
Wed., ,, 11	10.30 a.m.	Essoldo	To-morrow the World	United Artists	Fredric March	
Thur., ,, 12	10.30 a.m.	Essoldo	Kid Millions	International F.R.	Eddie Cantor	U
Fri., ,, 13	10.45 a.m.	Grainger	Dodsworth	Grand National	Walter Huston	
,, ,, 13	10.30 a.m.	Essoldo	Farewell My Lovely	RKO-Radio	Dick Powell	A
		NOTTINGHAM.				
Fri., April 6	10.45 a.m.	Scala	Grissly's Millions	British Lion	Paul Kelly	
,, ,, 13	10.30 a.m.	Scala	A Medal for Benny	Paramount	Dorothy Lamour	
,, ,, 13	10.30 a.m.	Carlton	Farewell My Lovely	RKO-Radio	Dick Powell	A
		SHEFFIELD.				
Fri., April 6	10.45 a.m.	Cinema House	Grissly's Millions	British Lion	Paul Kelly	
Tues., ,, 10	10.30 a.m.	Cinema House	A Medal for Benny	Paramount	Dorothy Lamour	
Wed., ,, 11	10.30 a.m.	Cinema House	Dodsworth	Grand National	Walter Huston	
Fri., ,, 13	10.45 a.m.	Cinema House	To-morrow the World	United Artists	Fredric March	
,, ,, 13	10.30 a.m.	Cinema House	Farewell My Lovely	RKO-Radio	Dick Powell	A

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

WORKS Manager required; must have fullest technical knowledge design and production of sine, camera and kine. talkie projectors, home and professional; able to start production organisation from scratch.—Write, giving fullest details of experience, age, and salary required, L., Box 643, Kinematograph Weekly.

MANAGER REQUIRED FOR KINEMA IN HERTS.—DETAILS OF EXPERIENCE AND COPY REFERENCES TO SHIPMAN AND KING, 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

ROYAL Leamington Spa Cinemas.—Vacancies for Chief, Relief, and Second Projectionists; permanent, progressive positions for men or women of good character and ability.—Send full particulars of age and experience to Supervisor, Regal Cinema.

CHIEF and Second Projectionists required for Midlands theatre; comfortable job and good prospects.—Eskay, Ltd., Commerce Chambers, Elite Buildings, Nottingham.

CHIEF Operator and Second required for South-West London kinema; good salary for suitable applicant.—F., Box 638, Kinematograph Weekly.

COCHIEF Operator required; first-class Second would suit; modern kinema with all the latest equipment; comfortable engagement for right man; two men in box have 58 years' service with us; good wages and hours.—Full particulars to Higgins, Empire Cinema, Loughborough.

KINEMA Operators required, all grades; permanent, progressive positions in Lincolnshire town.—Full details in confidence to Supervisor, Ritz Cinema, Lincoln.

MOBILE Kinema Operator-Driver wanted to tour war factories with 35-mm. G.B." Kalee Dual Projectors; only fully qualified man considered, who must also have clean driving licence.—Write, O., Box 671, Kinematograph Weekly.

WANTED, Second Operators for seaside kinemas in Cornwall. — Apply, Supervisor, King's Cinema, Camborne, Cornwall.

SECOND Operator required, private theatre; five-day week.—State experience, and salary required, Q., Box 673, Kinematograph Weekly.

FILM Printer required for training as Printing Recording Camera Operator.—P. Box 672, Kinematograph Weekly.

EXPERIENCED Private Secretary-Shorthand Typist required for head office of small country circuit; good salary and comfortable situation offered to suitable applicant able to take charge in absence of principal; healthy and delightful surroundings in one of the prettiest parts of Wales.—P., Box 647, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER requires position; young, keen, public; good references; strict disciplinarian; and of smart appearance; Birmingham district preferred.—Apply, D. Box 661, Kinematograph Weekly.

CAPABLE Manager (37) desires change; 14 years' experience, West End and province; circuit and independent; smart appearance; good showman.—Ap- B., Box Kinematograph Weekly.

MANAGER DESIRES LONDON EXPERIENCE, BRIGHTON; LAST IN OR NEAR HALL, OR WOULD ACCEPT RELIEF; BOND, G., LARGE OR SMALL BRIGHTON. 5a, POWIS SQUARE.

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BALHAM HIPPODROME

occupying a corner position having approximate frontages of

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Site area of about 11,260 square feet

The building has suffered damage through enemy action, and will be sold with the benefit of the War Damage Claim. Prior to such damage the accommodation comprised:

AUDITORIUM, DRESS and UPPER CIRCLES, GALLERY, 10 BOXES—which accommodated a total of 1,069

Four Refreshment Bars, Cloakrooms and Lavatory Accommodation. Stage of generous dimensions, eight Dressing Rooms, Band and Property Rooms, Projection Box, Boiler House, Offices and Residential Flat of four Rooms and Kitchen. The above property is Leasehold for a term of 99 years from 25th December, 1897, at an annual Ground Rent of £221.10.0d.

Also

VALUABLE FREEHOLD SITE

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Having a frontage thereto of about 175 feet and a

SITE AREA OF APPROXIMATELY 23,280 SQUARE FEET

The property occupies an excellent position in the centre of a densely, populated area and offers opportunities for future advantageous development for commercial or other purposes.

The above will be offered for Sale by Auction in one lot with Possession by

MESSRS.

HARRIS & GILLOW

at the GAUMONT BRITISH THEATRE, Film House, Wardour Street, London, W.1

on THURSDAY, 10th MAY, 1945.

Particulars, Plans and Conditions of Sale may be obtained from Messrs. J. R. Spencer Young, Solicitors, 261, Lavender Hill, London, S.W.11, and from the Auctioneers' Offices:

93/95, Wardour St., London, W.1. Tel: Gerrard 2504 (10 lines)

EXPERIENCED Manager, age 28, ex-Service-man, desires permanent, progressive position, preferably with reputable circuit; will go anywhere; unquestionable integrity.—L., Box 668, Kinematograph Weekly.

RELIABLE and experienced Manager (42), recommended by present company, desires change with more scope; A.B.C. and independent experience; would consider relief with first-class circuit if prospects of permanency good; salary to commence, £8 10s.—G., Box 664, Kinematograph Weekly.

WELL-KNOWN MANAGER, AT PRESENT CONTROLLING LARGE MIDLAND THEATRE, DESIRES CHANGE; COAST PREFERRED; 20 YEARS' EXPPERIENCE.—R., BOX 674, KINEMATOGRAPH WEEKLY.

MANAGER, Manager-Operator, well experienced in all branches of the Trade; keen, conscientious, capable; age 32; single; keen exploitationist and strict disciplinarian; Southern Counties preferred.—J., Box 666, Kinematograph Weekly.

EXPERIENCED Assistant Manager (26), ex-Serviceman, with Public School education, seeks progressive position where keenness and initiative would be encouraged. Offers from any side of the Industry considered.—M., Box 669, Kinematograph Weekly.

KINEMA MANAGERESS AVAILABLE; LAST POSITION 9 YEARS; SOLE CHARGE, BOOKING, STAFF CONTROL, BOOK-KEEPING, FOR KINEMA SEATING 1,000; PREFERABLY INDEPENDENT COUNTRY KINEMA, ANYWHERE.—N., BOX 670, KINEMATOGRAPH WEEKLY.

CHIEF Operator, capable electrician, mechanic, able to run, service and maintain any equipment of box, stage, organ, etc., own test gear, 20 years' experience, requires situation, with his wife as Second Operator.—H., Box 665, Kinematograph Weekly.

CHIEF Operator desires post in or near London; would consider small show, evenings and matinées. — K., Box 667, Kinematograph Weekly.

CHIEF OPERATOR, WITH FIRST-CLASS EXPERIENCE, REQUIRES POSITION; FREE AFTER APRIL; WEST OF ENGLAND PREFERRED.—C., BOX 660, KINEMATOGRAPH WEEKLY.

PROJECTIONIST - Electrician, now Chief Key Theatre, willing to take any theatre where accommodation is available for family; South or West preferred. —Fitzgerald, 105, Upper Richmond Road, Putney, S.W.15.

EX SPECIALITY SALESMAN, JUST FREED FROM NATIONAL SERVICE, DESIRES POSITION AS SALESMAN FOR RENTER OR PROJECTION EQUIPMENT, IN NOTTINGHAM TERRITORY; POSSESSES TECHNICAL KNOWLEDGE AND PRACTICAL EXPERIENCE OF PROJECTION; NO OBJECTION TO SMALL INDEPENDENT RENTER.—S., BOX 650, KINEMATOGRAPH WEEKLY.

THEATRE SEATS

TIP-UP Chairs Bought and Sold.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire.—Tel. Chobham Woking 131.

GEORGE PALMER.
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796),
HAS FOR SALE, EVEN TO-DAY, THE FINEST STOCKS OF CINE. EQUIPMENT THAT CAN BE OBTAINED ANYWHERE. CALL, WRITE, OR TELEPHONE TO ENSURE IMMEDIATE SERVICE.
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LONDON, W.1. GER. 4796.

KINEMAS FOR SALE

FOR disposal, small Kinema (with or without adjoining site sufficient to convert into a super-kinema), in important suburb of Coventry; Freehold; details principals only.—O., Box 621, Kinematograph Weekly.

FOR SALE & WANTED

WANTED, Kinematograph Equipment, (a) good 16-mm. sound projection equipment, (b) 35-mm. silent camera for normal and high-speed work, motor drive, 1-in. lens, 400-ft. mag. or over, or as near to above specification as possible.—Reply to Box 289, L.P.E., 110, St. Martin's Lane, W.C.2.

TWO KALEE Projectors, No. 8, complete with B.T.H. standard sound producer and all projection-room equipment, in first-class order, for sale, owing to inability to rebuild after fire. — Crown Hotel, Bicester.

FOR Sale, complete Sound Equipment, G.-B. machines and A.W.H. soundhead, large output amplifier, arcs, and lamphouses, spools, etc.; also Film Industries Sound Equipment, complete, Kalee 6 A.W.H. soundhead, Taylor-Hobson lens, 3¼ in.—Cinema, Velindre, Cards.

WANTED, Film Storage Cabinet, Premier type, 12 cabinet.—Details to Pier Pavilion, Fleetwood.

SPECIAL NOTICE

NOTICE OF REMOVAL.

"Bob" Rigby advises us that the C. S. Joseph Circuit headquarters have now vacated the war time premises and moved back to the centre of Birmingham. He will be pleased to receive Renters and others at the new offices, 38, John Bright Street, Birmingham. Tel.: Mid. 1933.

(Many advertisements unavoidably held over.)

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